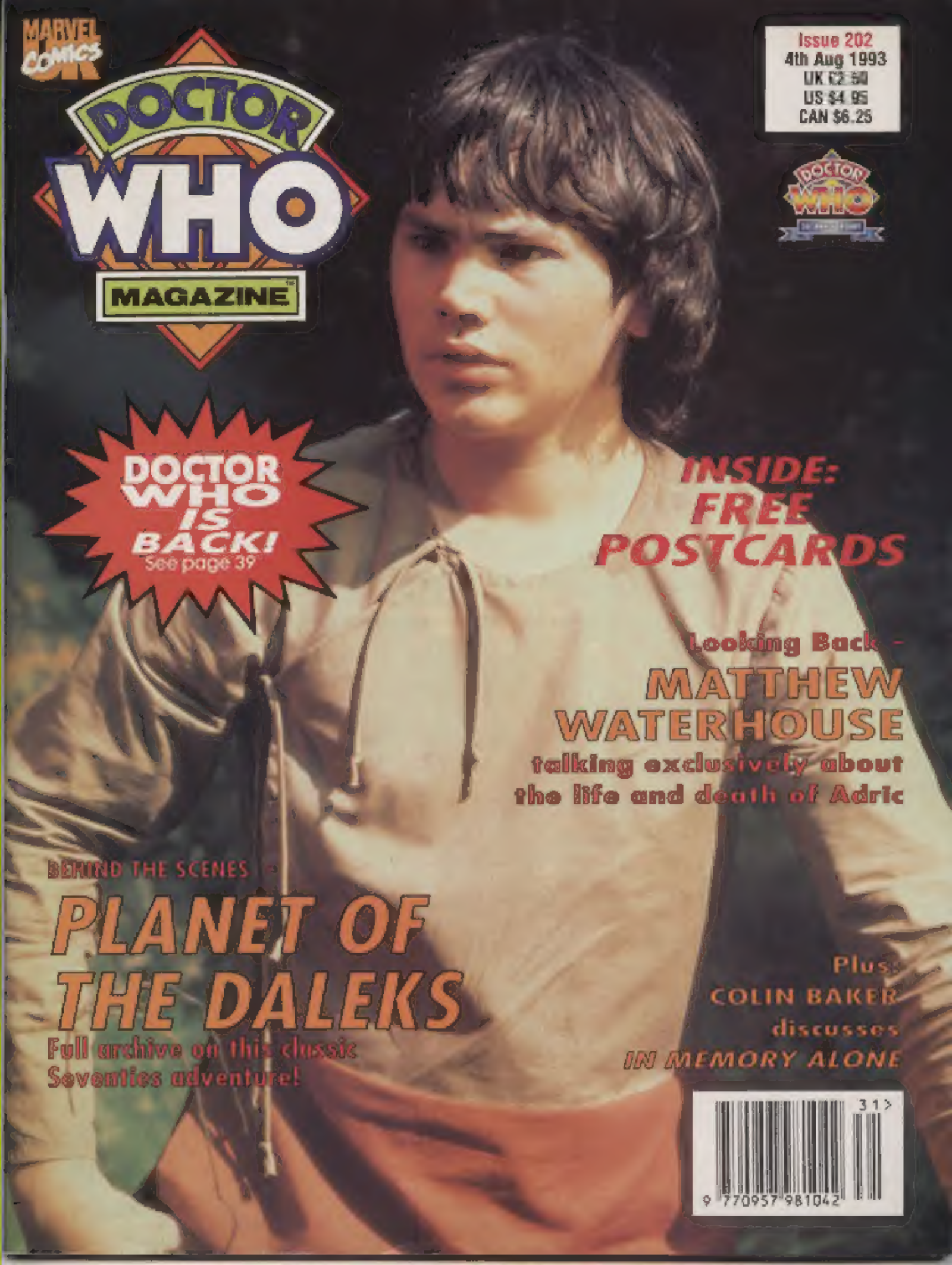
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More in our on-going series of free gifts taken from Alister Pearson's astounding book covers.

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(Overdue) Thanks for the DWM Summer Special to: Ray Cusick (*The Chase* photo's were not by Barry Newbery – sorry Ray!), Stephen James Walker, Dave Auger, Michael Richardson, Mark Ayres, John Ainsworth, CMS, *The Frame*, Private Who and Una McCormack.

(Even more overdue, and special) thanks for DWM 199 to: Eddie Sail

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Gallifrey

THE LONG WAIT IS OVER!!

As this issue of DWM went to press, BBC Video have confirmed that the proposed Thirtieth Anniversary video special first mentioned in DWM 195 is now official, confirmed, and up and running!

After nearly five years, *Doctor Who* fans will once again be able to see a *new Doctor Who* adventure on their TV screens. It is not clear whether the programme will be just released on video, but it is being suggested that Alan Yentob, now Controller of BBC1, is very interested in the possibility of transmitting it on TV as near to the Thirtieth Anniversary in November as possible!

Casting is as yet unconfirmed although rumours are already in circulation and it is being hinted that the adventure, a ninety-minute TV film will be directed by one of the show's most highly-rated directors.

For more information on this exciting development, turn to page 39 of this issue!

VIDEO NEWS

Aneeka Wills, fresh from her triumphant first *Doctor Who* convention at the successful *MunsterCon* event (see review next issue), recently recorded a *Myth Makers* tape for Reeltime Pictures. Interviewed by Nick Briggs in Norfolk, she spoke affectionately of her time in the series as Sixties companion Polly. The tape should be ready by August, shortly before Sylvester McCoy's *Myth Makers* sees release.

Meanwhile, as a result of the BBC's announcement over their Thirtieth Anniversary project, Reeltime's Chief Executive Keith Barnfather has suspended production on his *Downtime* drama. "I'm delighted that the BBC will be doing a drama to celebrate the Doctor's anniversary. Obviously, anything Reeltime wished to do would be overshadowed by their film and so we have decided to put *Downtime* back until 1994." Nicholas Courtney was to have starred in *Downtime* alongside the Yeti.

Left: The rough sketch for the cover of October's *The Trial of a Time Lord* BBC Video release, by artist Alister Pearson.

AUDIO NEWS

Recording has finished on *The Paradise of Death* – the five-part audio adventure for broadcast on BBC Radio 5. *The Twin Dilemma* star Maurice Denham and stage *Doctor Who* Trevor Martin (from the 1974 West End play *Seven Keys to Doomsday*) were late additions to the cast list printed in DWM 201. Martin's other *Who* credit was as one of the Time Lords who put the Second Doctor on trial during *The War Games*.

Recorded was at the BBC's Maida Vale studios, home of the Radiophonic Workshop, where composer Peter Howell will work on the incidental music. The adventure's writer, former *Who* producer Barry Letts, was present throughout to add his wealth of *Who* knowledge to the proceedings and it was clear that the reuniting of Jon Pertwee, Elisabeth Sladen and Nicholas Courtney was a great pleasure to all concerned. All members of the cast and production team expressed the hope that this would be the first of an on-going series of audio adventures. *The Paradise of Death* begins transmission in August and will be released in stereo on cassette through the BBC Audio Collection in September. The cassette version is also likely to contain many sequences that were recorded but will have to be trimmed to fit the thirty-minute slots allocated by Radio 5. Obviously, the cassette does not have such stringent timing restrictions. Photographs for the cassette's cover, featuring Pertwee, Sladen and Courtney were taken during the fourth recording day in parkland near to the studios, with the cast assembled in front of the TARDIS.

Barry Letts is in discussion with Virgin Books editor Peter Darvill-Evans regarding a proposed novelisation of the story, containing more new material.

BOOK NEWS

Gareth Roberts, author of the highly popular *Doctor Who – The New Adventures* novel *The Highest Science* has been commissioned once more to write a book. *Tragedy Day* is the working title for the first of three stand-alone novels from Virgin next Spring. This adventure is due out in March and is followed in April by *Legacy*, written by DWM editor Gary Russell – which features the return of one of the Doctor's oldest foes! The third title, for May, is by top *Doctor Who* reference work *InVision* co-editor Justin Richards, entitled *Theatre of War*. No artists have yet been assigned to the books' respective covers.

The artists on this year's *Alternative Universe* titles are: *Bloodheat* cover by Jeff Cummins; *The Dimension Riders* cover by Jeff Cummins; *The Left-Handed Hummingbird* cover by Pete Wallbank; *Conundrum* cover by Jeff Cummins and *No Future* cover by Pete Wallbank.

Guardian

COMING SOON

CONVENTIONS

PumpkiCon, the major UK convention in September this year is now fully booked. However, it is possible to still visit the mammoth exhibition being staged in the hotel that same weekend. Full details can be found on the advert on page 16. A detailed guest list should be available next issue.

A reminder to Scottish fans that places are still available for *Inferno*, the convention taking place in Edinburgh at the end of October this year. Details from 5 Briery Banks, The Pleasance, Edinburgh EH8 9TE.

Auction II – the charity auction of costumes and props from *Doctor Who* and other shows takes place on 31st July this year. Details from 3 Daneway Gardens, Leiston, Suffolk IP16 4RA. In all cases, an SAE to the organisers is essential to get a reply.

Doctor Who? by Tim Quinn and Dicky Howett

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BEYOND THE TARDIS
Compiled by Dominic May

Obituary: **James Bate**, an accomplished actor, singer and writer, who played Amyand in *Planet of Fire*, died on May 19 aged 47. **Alan Wells**, Joe Benson (No. 9) from *The Moonbase*, passed away on April 18.

Companions: A golf tournament at Queen's Park Golf Club in Bournemouth was held on July 14 in aid of the **Ray Castle** Cancer Appeal.

Peter Purves had ten minutes devoted to him on May 26 as a subject of the *TV Heroes* series.

Nice Dorothy by David Cregan continued the run of plays that **Caroline John** has been starring in at the Orange Tree, Richmond.

Mark Strickson is considering returning to Britain from Australia on completion of his biology degree at the University of New England. Recently he has appeared in *Police Rescue* and a British Airways commercial.

Sophie Aldred continues to work in presentation, most recently undertaking corporate work for the BBC.

Producers: A twenty-minute 'demise of *Eldorado*' feature on BBC2's *The Late Show* saw **Verity Lambert** vigorously defending her baby against TV journalists Marcus Berkmann (*Daily Mail*) and Craig Brown (*Sunday Times*) on May 18. Meanwhile Equity is threatening legal action in a dispute over holiday payments as result of the abandoned soap. BBC Video will release a video compilation *Adios Eldorado* as soon as the soap has ended its UK transmission. Cinema Verity was the 13th most prolific independent production company of 1992 although *Eldorado*'s cancellation could lead to a huge downturn next year. The company is commissioning a comedy drama from *Conjugal Rites* scriptor Roger Hall.

Further to **DWM 187**, **Philip Hinchcliffe** is still developing *Filthy Rich*, written by Michael Aitken, for Portman Entertainment. It will be a $6.5 million thriller set in Hong Kong in 1997, the year the colony is due to be handed back to the Chinese. Michael Caine is expected to star.

Writers: *Megfas* scribes **John Flanagan** and **Andrew McCulloch** are two of the writers of *Pie in the Sky*, a forthcoming ten-part series for the BBC from Witzend Productions starring Richard Griffiths and Maggie Steed.

Philip Martin's latest radio production was *Wild Hops*, a four-part Radio 4 series written by Sally Wosbeyes.

Directors: The repeat of the original *Rumpole of the Bailey* Play For Today in May is particularly notable for having **John Gorrie** (*The Keys of Marinus*) as its director. Back in **DWM 186** we reported that **John Davies** (*The Macra Terror*) was developing a legal drama to star Roy Marsden. Filming of *Lawyers* for the BBC was about to commence on May 10 when BBC1 Controller Alan Yentob halted production after reading the scripts and ordered a complete review. If the series avoids outright cancellation, script rewrites could be completed within three months.

Thirty weeks of *Byker Grove* produced by *Resurrection* and *Attack's* **Matthew Robinson** got underway on May 26, with a rerun of the fourth series weekly until October 12 at which point the fifth series will be aired on Tuesdays and Fridays, when seven new characters will join the ever-popular children's soap.

Miscellaneous: Admirers of the Karkus and *Revenge of the Cybermen*'s Cyberleader would have been overwhelmed on May 18 by the temporary replacement of classical actor Robert Stephens in the Royal Shakespeare Company's production of *King Lear* by **Christopher Robbie**, who, as understudy for the lead rôle, took on the mantle for the opening two nights before Stephens' return.

Rani actress **Kate O'Mara** has put her period cottage in Sunbury up for sale as she wants to move to the country. Anyone got a spare £299,950?

The war between **Marius** *Evil of the Daleks* **Goring** and **Louis** Panti **Mahoney** over Equity's South Africa policy, which **DWM** has highlighted many times over the past few years, continues with Goring facing bankruptcy following his unsuccessful litigation against Equity after Mahoney proposed a motion to enable the union to recover their costs from him. Mahoney has been singled out by Goz-ing as the villain of the piece.

Sil actor **Nabil Shaban** is amongst the cast of a new *Screen Two* production *Shallowgrave*, adapted from William Horwood's novel by Nigel Williams and starring Kenny Noble and Bernard Hill. Richard Spence directs.

Finally, congratulations to **Gavin Fuller**, who gave *Doctor Who* fandom an unprecedented respectability by winning the BBC's 1993 *Mastermind* final. He had previously won the first show of the series when his specialist subject was a certain Time Lord currently celebrating his Thirtieth Anniversary.

PUBLIC IMAGE

Battlefield, widely seen as a damp squib finale to BBC2's season of classic repeats, did not decimate audiences in quite the scale feared. When *Revelation of the Daleks* failed to hold two million viewers through any episode – culminating in Good Friday's nadir of 1.2 million – ratings watchers braced themselves for the Sylvester McCoy adventure to sink below the one million level. In fact, the Seventh Doctor held a seven-figure audience by a clear margin. The decline from *Revelation*'s audience levels was sixteen per cent – not as catastrophic as *Battlefield*'s failure to exceed four million as the Season Twenty-Six opener in 1969. This made the Arthurian tale lowest of the two in first-run audience figures. However, this pejorative view does overlook the evolution of audience measurement since 1963.

Battlefield's repeat audiences were as follows:

Part One	23rd April	1.6m
Part Two	30th April	1.2m
Part Three	7th May	1.3m
Part Four	14th May	1.2m

The average audience figure for the serial's original transmission on BBC1 in 1989 was 3.65 million.

All four episodes landed outside the BBC2 Top Thirty, but given the usual late spring decline in TV audiences, not by much. The chart back-markers in *Battlefield*'s first fortnight held 1.9 million viewers each, but only through repeated dives of World Championship Snooker. Ten instalments of this charted in the week ending 25th April, allowing *Doctor Who* off the table. By *Battlefield*'s end audiences for the channel's Number Thirty were only 1.34 million.

So the first cycle of repeats, with every Doctor featured as promised (and double-helpings for Jon Pertwee fans), was concluded. For the record, audiences per Doctor in 1992-93 – ignoring all variable factors like scheduling, time of year, etc. – read thus:

First Doctor	*The Time Meddler* (four episodes)	2.59m
Second Doctor	*The Mind Robber* (five episodes)	2.33m
Third Doctor	i) *The Sea Devils* (six episodes)	3.19m
	ii) *The Daemons* (five episodes)	2.48m
Fourth Doctor	*Genesis of the Daleks* (six episodes)	2.25m
Fifth Doctor	*The Caves of Androzani* (four episodes)	1.82m
Sixth Doctor	*Revelation of the Daleks* (four episodes)	1.59m
Seventh Doctor	*Battlefield* (four episodes)	1.33m

Out of context, this is evidence that audiences decline with each successive Doctor – Jon Pertwee's being an honourable exception. His two stories averaged out at 2.87 million viewers, making him the nostalgic viewers' favourite Doctor.

BRITISH VIDEO CHART NEWS

After their Top Ten entry places, BBC Video's two April releases plummeted in the chart published on April 24th. *Terror of the Autons* in living colour, fell from Number Five to Number Twenty-Four, and the full-length *Silver Nemesis* from Number Seven to a neighbourly (and very fitting) Number Twenty-Five.

In the May 1st chart, the Auton story slowed its descent, falling to Number Thirty-Six. But the jubilee Cybermats had less than a mayfly existence, disappearing from the Gallup-compiled Top Fifty for good. Meanwhile *Paldark* Volume Three emphasised that series' new status as the BBC's most reliable seller, with a third week in the Top Ten.

All three *Paldark* volumes were still within the May 8th Top Thirty, while both new *Star Trek: The Next Generation* releases (Volumes 64 and 65) energised into the Top Three beneath everlasting chart-topper *Peter Pan*. No Doctor Who in that Top Fifty, but *Terror of the Autons* was within reach at Fifty-Two.

BBC Video's next releases transformed the May 15th chart: *Vengeance on Varos* entered in some triumph at Number Three, but *Paldark* collectors showed greater expectations. Its fourth volume entered at Number Two – a personal best out-paced only by JM Barrie's gravitation ally-challenged boy. The first part of *Survivors* releases entered at Numbers Fourteen and Twenty-Five. One minor surprise lower down: the April Auton tale climbed back five places to Number Forty-Seven. Perhaps their natural affinity for plastic is spreading to video tape?

Mark Wyman

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Photo © BBC Video

The Life and Death of Adric

In a frank and extensive interview, Matthew Waterhouse talks to Pod Cooper about playing the Alzarian Artful Dodger who went from E-Space to *Earthshock* . . .

Getting Matthew Waterhouse to agree to a *Doctor Who* interview is not an easy task. After constant nagging he reluctantly agreed to my request to talk about his portrayal of Adric. "I'm not sure that I have that much to say about it all," he smiled cheekily.

Since leaving *Doctor Who* Matthew has worked extensively in theatre up and down the country, taking on a variety of roles ranging from Puck in *A Midsummer Night's Dream* to Peter in *Peter Pan*, as well as playing fifteen parts in a one-man show of material by Mark Twain, which he adapted from the books. More recently he took on the part of Edmund in *The Lion, the Witch and the Wardrobe* in Manchester.

"Acting always seemed to be the natural thing to do," he told me. "I was quite shy but always had unnervingly high-flown taste; that is, I read quite a bit of Shakespeare in my early teens and had always liked poetry. Yet at the same time I spent most of my childhood imbibing trash on the telly, and I was wild about Marvel Comics, especially *Fantastic Four*. I decided to become an actor when I realised I would never become a superhero! But there was a dichotomy, which a lot of actors I've known share, of having simultaneously utterly exquisite and toe-curlingly awful taste. And, of course, I didn't know the difference. I had read *Hamlet* and watched *Doctor Who*, and was vague about which was better. I probably still am."

So how did the part of Adric come about? "At the time the BBC had an in-house casting director, which I believe it no longer has. She had cast me in one of these middle-brow period serials at which the BBC then excelled called *To Serve Them All My Days*. There was an article in the *Evening Standard* mentioning that *Doctor Who*, which at the time I adored, was looking for a kind of Artful Dodger character. I asked her if she thought I was right for it, and if I was, whether she would suggest me. She did so, and I was called in to read. They made a decision to cast me quickly, after one recall, and bingo! – there I was working in green pyjamas for two years. I had my signature drying on the contract before they had the chance to change their minds."

I wondered how Matthew felt on getting the part – presumably very happy? "Failure is more interesting than success. After ten minutes of exhilaration I found myself ambling around the park behind our house, kicking a stone and feeling mildly depressed. I'm not sure why that was – it's odd, isn't it?" he laughs. "I think it's quite common."

MEETING TOM

With the show's stars Tom Baker and Lalla Ward having worked as a team for a while, what was it like gate-crashing an established unit? "I felt really guilty, and I wanted to apologise to Tom and Lalla for being cast, because at the time they were a very established unit. I remember on the first day waiting for Tom to come and say hello to me. By lunchtime he hadn't done so, so I sidled into the pub and stood on the other side of the room, and to my naive amazement he still didn't. By four o'clock I thought it was getting silly, so I went over and said hello to him. He told me to piss off, and from that moment on I became inordinately fond of him. To this day, on the rare occasions I see him on the box, I glow with affection for this quite monstrous, quite delightful man. Another contradiction!"

Despite being Adric's second story, *State of Decay* was the first story Matthew recorded. "Yes. And I think I knew even less about that character of Adric than the rest of the team. Who was he? Where did he come from? In those episodes, Adric has a breezy, boyish quality at odds with the uncomfortable, unhappy, rather blocked boy that he became. Fortunately, that story was written by the marvellous, nay splendid Terrance Dicks, who could write excellent *Doctor Who* stories in his sleep. In fact I remember a question was raised in the House of Commons about that story. Apparently for years and years all these bat pressure groups had been campaigning on behalf of a new and more loving view of bats. They thought all those vampire films had put around a bad idea. So this ridiculous MP gets hot under the collar because he thinks *Doctor Who* has put the campaign back by about ten years!

"It was interesting that the next story we shot, *Full Circle*, came from the other end of the spectrum. A fellow called Andrew

***Logopolis*, a fan favourite that Waterhouse feels had dodgy moral ground. Photo © BBC Video**

Smith, who was, I think, still a teenager, and had only written a couple of comedy sketches for TV. One of the things that I've never heard acknowledged is the genuine courage of John Nathan-Turner in terms of of the risks he took with new writers. I mean, he could have commissioned the full series from Terrance, who could certainly have done it.

MISERY

"In *Full Circle* the thing that struck me most was this pall of misery that seemed to hang over Adric. Here he is on this planet, intellectually brilliant, isolated from both his elders and his peers, and at the end witness to the murder of his brother by a green fellow from the marsh."

Weren't they yellowy brown? "I'm sure you're right," he laughed. "Anyway, with some people like Katy Manning, who I've never met, if her character (Jo Grant) walks into a room it feels like the sun coming out and everybody feels good. But to my mind, the people that are more interesting are those who walk into a room and make everyone feel miserable!"

Almost as soon as Matthew arrived, the team underwent a change as Lalla left at the end of *Warriors' Gate*. "Was that the dreadful one with all the white? All I remember about it is flicking this coin for endless re-takes in slow motion. It was a profound story about, among other things, the working of chance, but it was so profound that I never really knew what it was about. The writer was a published science-fiction author (Stephen Gallagher), and I have a feeling he was the first writer for the series who would have described himself in those terms. That is, the first who would have thought of himself as a sci-fi writer. He has since become this successful author of blockbuster horror novels. I'm sure many fans love *Warriors' Gate*, but watching episodes of *Doctor Who* twenty times over to figure them out is very much a minority hobby. But again, the commissioning of this story was quite brave, and I know some people admire it.

"But yes, the departure of a character is always sad, albeit a good excuse for a party! Lalla was great and we got on very well. I remember her most for her flamboyant dress sense, and her elegant way with a cigarette. She would sit and crochet in rehearsals when she was off. To most people she was still a very young woman, but to me this thirty-year-old seemed middle-aged. We had little in common. In a way I wish I was doing *Doctor Who* now as opposed to then, because being that much older, one would have been more in the thick of things socially and so forth. That said though, a part of me is glad to have got *Doctor Who* out of the way when I was very young."

I wondered if Matthew felt the loss of one companion gave rise to the chance to expand the character of the other? "The job of an actor is first and foremost to burrow as deeply as possible into the character being played. But in a series like *Doctor Who* it has to be said that this is probably a waste of effort because there simply isn't enough there to find. I was getting immersed into all these questions which are the very stuff of fine acting, and of course it's wholly irrelevant. By the time we reached *The Keeper of Traken* everybody was supposed to have forgotten where he came from, but *I* never did. I was preoccupied with this sense of darkness in him – this sense, even, of doom. Perhaps it would have been better if I had forgotten it and just smiled a lot but it's not the way I work. I am many things but I'm not a hack. So all through these stories he seems to me physically shut-off. That is, enclosed as physically in his own world as he is mentally. Some people fly, if their personalities are open. They move in an open way too, with their head up. In fact I do, but I don't think Adric does, or should. He is constrained by his social ineptness. The strength of all this is that, however crudely, he does have a presence as a *genuine* character rather than a nice actor playing himself.

"Johnny Byrne, who wrote *Keeper*, is in the Terrance Dicks mold: a consummate writer for television. He'd written truckloads of TV scripts including *All Creatures Great and Small*. I remember when I read the story thinking it was marvellous and I enjoyed doing it more that any of the previous ones. *Traken* seems to me outstanding popular entertainment – light drama, but not banal nor patronising."

"That dreadful one with all the white," is Waterhouse's instant reaction to being reminded of Steve Gallagher's first *Who* script, *Warriors' Gate*. Photo © Mat Irvine

GETTING LUCKY

The Keeper of Traken saw the introduction of Nyssa, who later joined the TARDIS crew. "Yes, and Sarah Sutton was so sweet. You just wanted to hug her and hug her and hug her. So I did and she slapped me."

Really? "Only in my dreams! But I suspect that Adric got lucky with Nyssa between episodes. It would have been nice to have seen them married off wouldn't it? Actually I think Adric is androgynous, in the correct sense of the word. He would have liked hanging out with boys who wear gashes of lipstick but are not necessarily gay. Those people who transcend labels – what the poet Jeremy Reed has called the 'night lost'."

Peter Davison was doing more than just *Doctor Who* when he started in the series, recalls Matthew Waterhouse. Photo © BBC

The Keeper of Traken also introduced a memorable foe from the Doctor's past.

"It was JN-T's idea to bring the Master back and I think everyone agrees it was an inspired idea. There was a frightening moment in the studio when Tony Ainley was transformed, and it was as if Roger Delgado, the original Master, had come back to life.

"I think *The Keeper of Traken* was one of my favourites. Well, it was exciting, wasn't it? And it had great sets. After *Warriors' Gate*, which was difficult, it was refreshing to do one that moved like a bat out of hell, and there were some splendid performances."

Matthew's next story was Tom Baker's finale, *Logopolis*. "Oh dear!" was his initial reaction to the mention of the story title. "Actually I loved it. It combined the complexity of Stephen Gallagher, which appealed to hardcore *Doctor Who* fans, with a narrative pace as fast as *Keeper*, which is entertaining for the casual viewers. But I thought it raised moral questions which a tea time light drama cannot possibly contain. As far as I remember, the Master blows away aboard our TARDIS and we go to Logopolis, where he finds some gadget or other which allows him to speed up the entropy of the universe. So this pantomime villain who had previously spent most of his time in caves or churches plotting the overthrow of villages has now become a criminal of unimaginable proportions. Half the universe, for God's sake! But still, a few weeks later, we embarked on another thrilling adventure, and seemed to have forgotten. Worse still, because the Doctor brought the Master to Logopolis with us, the Doctor is innocently but equally responsible for a crime which makes Hitler look like Mother Theresa. I suspect that some *Doctor Who* fans think this adventure represents the peak of the series, but it seems to me to show up its weakness – that *whatever evil somebody does doesn't matter*. You can destroy half the universe, and nobody remembers a week later. It seems to me that if you're going to do this, you have to pursue the moral implications to the end; that the Master is capable of an act of indescribable evil and that the Doctor's clumsiness or stupidity or something allows him to get away with it. It's quite impossible for an entertainment of this nature to dwell on these questions, and it would anyway be very tedious, so the alternative, it seems to me, is that you don't do it – you don't raise them at all, because you are inevitably going to trivialise them. A few weeks later the Master – this criminal of grotesque proportions – has become a rather obtuse thug running around after Kate O'Mara. I don't want to be too heavy about this, but the fact is that Chris Bidmead (the script editor and author of *Logopolis*) raised it himself in the programme, not me. Of course, every week somebody is planning to conquer the universe in *Doctor Who*, but this story struck me as entering deeper waters – too deep."

BICKERING

As well as Tom leaving during *Logopolis*, the serial saw Peter Davison and Janet Fielding arrive. Was there a sense of overcrowding in the TARDIS at this point, and did the character of Adric suffer in any way? "I personally didn't. I thought the four

Was there a relationship between Adric and Nyssa (Sarah Sutton)? Photo © BBC Video

of us were a good combination. A lot of those bickering scenes which became staple of the show seemed to me quite alive, quite exhilarating, quite true. People who live on top of each other all the time, even lovers, bicker endlessly. Of course, this wasn't relevant so much to *Logopolis*, which was building up towards Tom's big change, but I think it was very much the case for the second series I was in. One of the things that I think is true under Nathan-Turner is that the tone of the companions changed a bit. There was a time when I was in it and for a couple of years afterwards when all the companions were being played by genuine character actors of high quality. We were all, more or less, at the beginning of our careers, so that for all of us it's a matter of potential rather than achievement. But I think it would be really exciting to see Nicola Bryant, Mark Strickson, or Janet Fielding when they're about fort-five years old to see the work they're doing. In my view there are no good actors under about forty, because actors become good through experience – experience both of acting and more importantly of life. But I think John was bloody good at spotting talent of a very high order."

Presumably Peter Davison was quite different from Tom Baker? "Yes – I think he was quite nervous, Tom having done it for so long. But in fact Peter was about the biggest thing on TV at the time, and unless I'm remembering wrongly, for a while he was rehearsing *Doctor Who* in the morning, and a sit-com in the afternoon, and recording the sit-com on Sundays, so he was working seven days a week. But Peter is the most temperamentally affable of people. In fact, probably the most stable actor I've ever met. In this world of fragile egos and insecure lunatics, he comes on like a doctor with a great bedside manner. He is incredibly sweet. He told a story at conventions that I said to him on his first day that I wished him luck but that he could never be as good as Tom Baker! I'm bloody certain that this is isn't true, but if it is then it

***Earthshock* saw a "memorable" departure for Adric from the series although he twice returned as a 'ghost'. Photo © BBC Video**

reflects very well on his temperament that he didn't punch me! I read in some colour supplement interview that he regretted doing *Doctor Who*. I hope that's not true.

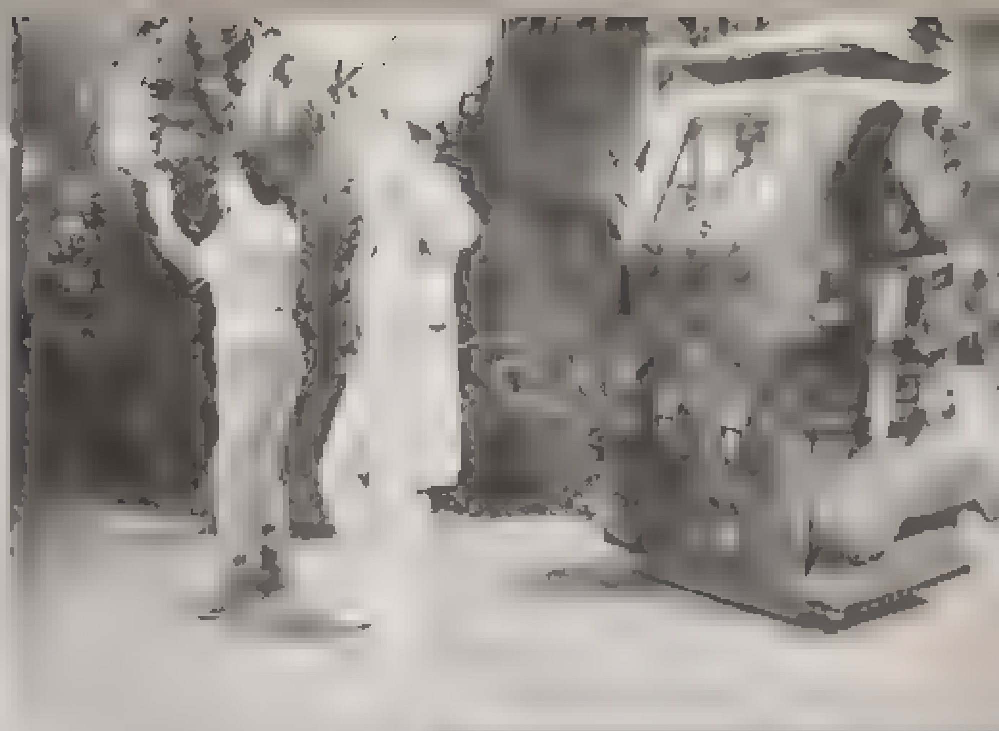
"*Castrovalva*, Peter's first story, was based on the drawings of a surrealist artist called M.C. Escher. When you think about it, it's a pretty off the wall story. I remember thinking it was brilliant. It says something for Adric's state of mind that when compelled to create a city out of his mind, he comes up with something Dali would have adored.

GIANT FROGS

"We actually recorded *Four to Doomsday* before *Castrovalva*. *Four to Doomsday* was by the late Terence Dudley, who was another of those guys who know TV intimately. In fact as well as being a writer he was a director. I think he worked on *Doomwatch*, but this was his first encounter with the sort of sci-fi that has spaceships and monsters in it. He told me that he found it very difficult to write, but I remember thinking that it worked out rather well. Mostly I remember the amazing cast – Stratford Johns as the giant frog, and the wondrous Bert Kwouk. And also Annie Lambert and Paul Shelley. That story has the only line in it that I can remember from *Doctor Who*: a remark about Tegan to to the Doctor by Paul Shelley. He turns to Peter and says 'The poor are always with us Doctor.' But of course that's a line of Shakespeare, which might explain why it's so memorable."

Kinda was another studio-bound story from the same season. "Well, that was another of JN-T's brave decisions. Chris Bidmead had now left the series and we had a new script editor, the marvellous Eric Saward. I am told that later their relationship soured, but whilst I was on it as far as I know Eric and John got along fine, and they certainly produced some terrific stuff. The writer for this (Christopher Bailey) was a practising Buddhist, and the story is apparently based around Buddhist mythology. Buddhism is a religion I know [illegible] about, so I'm vague about its context. Buddhism is the sort of religion that actors always end up converting to, so although I'm agnostic, I'd rather be an agnostic Christian than an agnostic Buddhist! But it was a wonderful, strange story. I think Bailey meant that robot box thing to be much bigger than it finally turned out to be, and much more menacing.

"I thought that story went emotionally deeper than usual. That poor lunatic and his cardboard city – terrifying yet pitiful. Adric, for some reason, goes off in that box. We had a mild row-ette over whether when he gets out of the box having caused a considerable amount of damage, he should be worried only for his own well being, or the well being of those he had injured. It irritated me that this should be raised on the studio floor. In ten days rehearsals we had never discussed it. One of the problems of TV rehearsal is that directors become so utterly preoccupied with technical considerations that people rarely discusses character. I suppose the assumption is that actors do all that work themselves, but it's rubbish. Rehearsal time is about that above everything. If you simply cast types and leave them to churn out performances, you get the sort of boring work you see all the time on popular TV – work with no depth at all. Actually, Peter Grimwade was usually an exception in this [illegible]. I heard that he died a few years [illegible], which is a great loss to TV, though I believe his heart really lay in writing, and of course he did subsequently write for *Doctor Who*. A nice man."



The TSS Machine in *Kinda* caused something of a rumpus on set, the actor recalls.
Photo © BBC

SUICIDE & IMMORTALITY

The Visitation, directed by Peter Moffat, was Matthew's next story. "For some inexplicable reason, it was recorded in [illegible], and not White City. I remember thinking it seemed more extraordinary on the page than it wound up on TV. I'm not sure why that was, but it's a thrilling piece of storytelling with a great twist. Peter Davison came into rehearsal off *Four to Doomsday* full of beans, shaking this new script which he thought was fantastic. Of course Michael Robbins, who has since died, was with us. Almost everyone has since died. It strikes me now, though, that these are old programmes. That they are now older than the Patrick Troughton stories were when I first started on the series."

The first purely historical story since Troughton's times was *Black Orchid*. "That was a very relaxed production – most of it was filmed out at Tunbridge Wells, and location filming is always fun. Sarah loved it, but then she would because she had all the lines! I think Terence Dudley (the writer) felt on more comfortable ground with this. Of course, it's not only a historical story – [illegible] I wonder if that's a first for *Doctor Who*."

Was it fun [illegible] a change of costume after [illegible] "Yes, but [illegible] I suppose it [illegible] should [illegible] the outfit for which I was most famous, so we came to [illegible]

and had it hanging up in Adric's bedroom [illegible] was very sweet. [illegible] of Adric's equations hanging on streamers from the ceiling but we [illegible] too subtle [illegible] space."

[illegible] *Earthshock* is regarded by many fans as a classic. What was his reaction on first reading the script? "It was very sad. [illegible] the [illegible] character you['ve] lived with for two years. If you really want to get bleak, you could remark that is an act of suicide. In other words Adric kills himself. Perhaps that's [illegible] way of looking at it. But there's [illegible] it was a gem of a story and probably the best that I was in. It was [illegible] finding out that I was going to be killed off.

"Normally in drama you are aware of the [illegible] throughout the entire [illegible] work. Not to make absurd comparisons, but I wonder what one would make of *Hamlet*, say, if only the first [illegible] the play [illegible] spent the first eighteen months in *Doctor Who* without knowing [illegible]

[illegible] *The [illegible]* [illegible] he was a first [illegible] writer [illegible] ►

Adric, destined to be doomed, even as far back as *Logopolis*. Photo © BBC Video Inset: Matthew Waterhouse wrote and starred in a one-man production of Mark Twain's classic, *Huckleberry Finn*.

a profounder, deeper, effect than the great works of literature because they are the books that form the mind. I think one can extend this to the telly. One's admiration for, say, Dennis Potter or Alan Bennett is a different, and in a way less deep feeling than the love for the programme one saw as a child. I suppose the death of Adric is one of those events for kids who were between six and twelve at the time."

What was *Earthshock*'s guest star Beryl Reid, like? "She was lovely and took me under her wing, and was very kind. I wish she had been with me on my first story. She told me, after it had been broadcast, that she thought mine was a brilliant performance. I looked at my feet and blushed."

MEETING PATRICK

It must have felt strange coming back to the show to do two cameos for *Time-Flight* and *The Caves of Androzani*. And *Time-Flight* was about a week later, though: "I went a bit pale when he saw that he hadn't got rid of me that easily! The subsequent one was for his changeover into Colin Baker. I was slightly narked to be available. I would have liked to to have been able to say that I just couldn't fit it in because I was too, too busy. In fact I was wretchedly out of work, so back I came. I found it very difficult to do, just as I found the conventions difficult. One stands there with a glass of wine in one hand and a Devil on Horseback in the other, smiling politely at people one knows, and to whom one has nothing to say. 'How are you?' say Peter and Janet. 'I'm fine,' I say – then silence. 'Oh good,' they say – more silence. 'How are you?' I say. 'Great, great,' they say, and so it staggers on. I remember doing a *Children in Need* appearance on TV and feeling utterly miserable. Once at a big convention in Chicago, Patrick Troughton, who had been a childhood hero of mine, came up to me and introduced himself. 'Hello Matthew' he said. I think I said 'Oh!' – I didn't know what to say. I was overwhelmed that he thought I was worth it. And I actually am! It's strange."

"Since leaving *Doctor Who* I've continued to be an actor – it's the only job I've done since *Doctor Who*. Frequently out of work, of course, but intermittently pretty busy too. So I suppose I live the life of a good working actor."

I wondered if Matthew had continued to watch the show after he left. "Occasionally, yes. I could never figure out where this supposed decline happened. The admittedly isolated episodes I saw seemed to me to be along the lines of the usual *Doctor Who*s. In fact, I seem to remember seeing one or two of Peter's which I thought were really amazing. The one with Christopher Gable (*The Caves of Androzani*) was really fab, and *The Two Doctors* was terrific. And one time I turned it on and there was Courtney Pine, the jazz musician! I love jazz, and I thought that was a lovely touch. In fact I would secretly have liked Louis Armstrong to be the Doctor!"

But nevertheless the programme doesn't seem as compulsive as it was when you were a child? "Well I haven't seen an episode in years, but I think as you get older, your tastes change a little. But if it comes back [illegible] and equally devoted audience. I do hope that if they do revive it, they do so because the time is right, rather than simply because it looks like a way to make a quick profit, that's the argument I've heard most for reviving it, but I find the idea of the BBC producing programmes just for bucks distasteful. But I imagine that none of us have heard the last of it..."

In the second part of Marcus Hearn's interview with David Maloney, the prolific *Doctor Who* director describes the making of his two Seventies Terry Nation stories *Planet of the Daleks* and the classic *Genesis of the Daleks*. So what exactly do duck boards and death rays have in common?

"I'll always remember going in to a studio and seeing a director called Richard Martin doing a *Doctor Who* with enormous butterflies, beetles and moths and so on. I thought it was fantastic.

"I can't remember if some of those battles were eight or ten feet high. I just thought it was amazing what they'd done with a small space and with such a small budget. I think that was part of the success, people really were giving everything. It was put on – but very expansive, imaginative content in what is a programme of origin."

The Web Planet obviously made a great impression on the young David Maloney, who would in turn make quite an impression on the programme himself. "I directed more *Doctor Who*s than anyone except Douglas Camfield. I preferred mainly to do the stuff that was available at the time. I always like fantasy and imaginative ideas. That's what I like and that's why I did it."

The early Seventies saw David working on a variety of productions, including an episode of the popular thriller *Paul Temple* for his former *Doctor Who* producer Derrick Sherwin. The mainstay of this period was, however, classic serials. These prestigious productions included *The Last of the Mohicans*, *Treasure Island* and *Woodstock*. The former starred Philip Madoc, who David had previously cast in and *The War Games*.

David's earliest colour *Doctor Who* credit is for the closing scenes of a story notable for the last appearance of the original Master. "I may well have worked on *Frontier in Space* but I don't remember as I certainly never worked with Roger Delgado. I may simply have shot some linking work for *Planet of the Daleks* which was put back into the previous serial, just a cliffhanger perhaps.

"*Planet of the Daleks* was broadcast in 1973 and was the only time I worked with Barry Letts (the producer at the time) and of course Jon Pertwee. Jon was rather more serious than I expected. I expected Jon, being such a funny comedian, to look for more but he saw it as a serious role and had his own characterisation and I thought he was very good actor. I just thought it was [illegible]."

[illegible] ARMY

In many ways, *Frontier in Space* and *Planet of the Daleks* were [illegible] *The Daleks' Masterplan*. Things had moved on since the 1963 and the original now benefited from the latest technology. However, realising the original sleeping Daleks and a race of invisible people [illegible] the production team's brief. The models sequences were [illegible] and organised by [illegible] but we used to be [illegible] studio. I remember the model sequences were [illegible] Effects Designer Clifford Culley. Visual Effects Designers sometimes [illegible] themselves but I think [illegible] later by the time [illegible] (from 1974) that was happening.

"We used every trick in the book to do the invisible sequences, the prototype of a new process of Colour Separation which had just

Bernard Hornfall was seen by Maloney as a "rugged, strong leading actor", which explains his presence in three of the director's *Who* stories. Photo © BBC

come in. I'd never worked with it before but Barry Letts had and he was very supportive. Really, we learnt how to use it by just picking it up in studios and watching it. The BBC used to produce demonstration tapes and hold seminars about the process. The BBC used to call Chromakey CSO, for Colour Separation Overlay. They always had there own names for things. It was probably because they didn't want to use a commercial title. It wasn't a daunting process though. In fact we were longing to get our hands on anything that was new. We were always ferreting around, looking for new ideas and new ways of doing things. We used every possible technique."

DUCK BOARD DALEKS

Complications were also encountered when it came to taking the Daleks on location at a quarry in Redhill. "Yes, we had great difficulty out in the mud and the clay and we ended up putting them on duck boards and ramps. I remember a particularly difficult scene when they had to be put into some water."

The scene (in Episode Five) where the Doctor and Taren push two patrolling Daleks into an ice-pool had to be handled very carefully. David was careful to keep the camera low, looking up, or to shoot the Daleks from behind rock formations which obscured the ramps. "Yes, that's right. That was the only way we could get them to move as they were on wheels and got stuck in the mud. It was so much easier to move them around in the studio."

The cast of *Planet of the Daleks* featured Bernard Hornfall appearing in the third David Maloney *Doctor Who* story. What was it about the actor that appealed to him so much? "Well I also cast Bernard in *The Deadly Assassin* and *When The Boat Comes In*. Bernard's a very strong, upper leading man and an excellent actor. Actually I saw him in a play recently about a year ago. He's working for the National Theatre now. He's going strong."

It did almost seem that in *Doctor Who* David employed "a repertory company". He anticipated, with a phrase I was reluctant to apply, "Producers and directors used to use the same actors in those days. In fact, at that time, if you showed me a cast list I could tell you who the director was."

Was it more difficult to maintain pace and tension over six-part stories, or was that the responsibility of writers and script editors? "It was the responsibility of all of us really, but I think I was used to doing longer serials than shorter ones. I would have preferred a six-parter than a four-parter partly because I've done so many long ones, including, of course, *The War Games*."

In 1973 David also worked on *Softly, Softly: Task Force*, and one of the series of *Bedtime Stories* plays for former *Doctor Who* producer Innes Lloyd. In 1974 he directed *Pursuit*, the first completely outside broadcast episode of *Z Cars*. "We had mobile video units and were able to go out and shoot the whole thing outdoors. Prior to this we had to use film on location as this was the only mobile exterior medium. Having said that, I feel more comfortable with film than video. I think any film/video director of that period might well have preferred film if he could get his hands on it. All the better drama was done on film. If you were doing an all film drama or play you were doing something that was quite elite."

Doctor Who began its transition to location video shooting the same year, with Christopher Barry's *Robot*. The story heralded the beginning of Tom Baker's tenure as the Doctor, and David's most intense working period on the show. By the time he came to direct 1975's *Genesis of the Daleks*, was the novelty starting to wear off? "Oh no, the stories were always so new and different. I hadn't done a *Doctor Who* story for a long time so I very much enjoyed it."

In *Genesis*, David was careful to keep the Daleks away from location filming, going as far as recreating a battlefield in the studio. This was partly to avoid the problems he had encountered two years previously. "That's right. The Daleks were so difficult, they couldn't move. They couldn't go up steps. They couldn't go anywhere."

On location for *Planet of the Daleks*, where the metal monsters themselves caused problems at the quarry doubling of the Spiridon ice pool. Photo © BBC

TEA TIME BRUTALITY?

To help overcome the cumbersome static nature of the 'Mark Three Time Machine', the latest video techniques were employed. "As far as I remember *Genesis* was the first time we'd put a 'ray' on the

Dalek gun. We had this technique whereby we could flash things on to the screen using CSO and make a mask, line up the effect, and then work it. It was so much more potent than just wiggling that little arm. As far as I recall that was my idea.

"It was also my idea to dress [Ian Franklyn-Robbins (who played the] me Lord) In that way I said we should get someone looking rather like that strange figure in *The Seventh Seal* (Ingmar Bergman's feature film) That's the way I chose and cast John Franklyn-Robbins. I'd worked with him before on *Woodstock* and he was an actor I knew quite well. Terry Nation originally wrote the beginning scene as taking place in a sort of garden full of scented perfumes. I thought this was too soft an opening in a rather lyrical, pastoral setting so it was altered accordingly. I set the scene in a deserted battlezone. It was meant to be quite frightening and I think it was."

Unfortunately, the serial was considered a bit *too* frightening by some. Was David aware that self-appointed television monitor Mary Whitehouse had accused the serial of being 'too close brutality for tots'? "Yes, we were aware of this at the time. It was mostly handled by Philip Hinchcliffe (the producer) and he dealt with the criticisms."

But surely as the director, there must have been a personal responsibility? "Yes, but we just wanted to make a tougher stronger, programme. We were making a sort of fascist regime that the Doctor had to fight against."

David became uncomfortable when I ask about the 'elements of visual brutality' which Terry Nation later claimed had been added to his script. What was the justification for the slow-motion shooting sequences, which Nation claimed had made the show unsuitable for his children? "Well, I wouldn't describe them as 'those elements of visual brutality' They were simply scenes that we used at the beginning of the serial to create an atmosphere."

But was the programme in danger of alienating its younger viewers by going too far? "I hope we weren't. I know we were making it tougher and stronger with Philip Hinchcliffe as producer but we certainly weren't trying to lose our childish audience, no."

Other causes for concern included the strong Nazi overtones presented in the behaviour of the Kaleds. These included Nazi salutes, German Second World War hand weapons, and the Iron Cross worn by Peter Miles in his rôle as Nyder. The Iron Cross disappeared mid-way through the serial. Was this significant? "I think the imagery was suggested by the script, but I certainly didn't regret it afterwards. It's difficult to say what the reaction would be now. I myself haven't seen the programme since it was made. I certainly don't recall the Iron Cross being taken away as an incident, but if it was taken away it may well have been because I was too simplistic. We didn't have parallels with the Nazi hierarchy – we didn't have anything like that at all. We were simply getting together a collection of fascist-type uniforms and characters."

David seemed relieved to get off the subject and talk about the bizarre rearguards for the show. "I remember Michael Wisher sat on a chair with a bag on his head. It was Michael's idea as he knew he was going to have to get into his mask as Davros. He wanted to get an idea of the claustrophobia in rehearsal. A paper bag was put over his head and holes were cut in it for his eyes and his mouth."

Despite his protestations, Terry Nation was impressed enough with *Genesis of the Daleks* to later say: "I think it was a smashing set of episodes, I loved them. David Maloney directed it and found production values they hadn't had there for ages. It seems to me if you ask 'What's the best *Doctor Who* stories ever?' from my point of view *Genesis* would be it."

Were Terry's views echoed throughout the BBC? "Well, *Doctor Who* was a respected job, yes. Especially around this time because some of the work that Rodney Bennett did (*The Ark in Space*) was getting something like thirteen and a half million viewers. We were very concerned about the viewing figures all the time. We knew what they were every week and we waited for the figures."

Whatever the criteria for success, *Doctor Who* was reaching a peak. Future collaborations between David Maloney, Robert Holmes and Philip Hinchcliffe meant the best was yet to come.

Maloney was impressed by Michael Wisher's performance as Davros in *Genesis of the Daleks*, especially in rehearsals where the actor wore a bag over his head!
Photo © BBC Video

In the final part of this interview, David Maloney discusses Planet of Evil, The Deadly Assassin *and* The Talons of Weng-Chiang. ◄►

The fourth of Aidee International's excellent *Doctor Who* commemorate tankards will be out soon. To mark this, the company have kindly donated one to be given *FREE* in this competition.

All you have to do is tell us who, according to the Doctor in *Ark in Space* knitted his long scarf.

Send your answer on a post-card or back of a sealed envelope to: *Woolly Wonder* Entries must arrive by 16th September 1993

Dates are booking for Hammersmith in September

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Organized by M & J Ventures - the company behind the Longleat and NOVA exhibitions - this will bring together props, costumes and other exhibits from throughout the series' history, including many rarely seen items from private collections. There will also be the opportunity to buy a wide range of merchandise from the many dealers who will have stands adjacent to the exhibition, and some surprise appearances from the Doctor and his companions.

The exhibition is free to attendees of the convention, and will also be open to the general public - for which tickets can be bought in advance; these will be despatched at the beginning of August. If you missed your chance with PanoptiCon '93 - don't miss this too!

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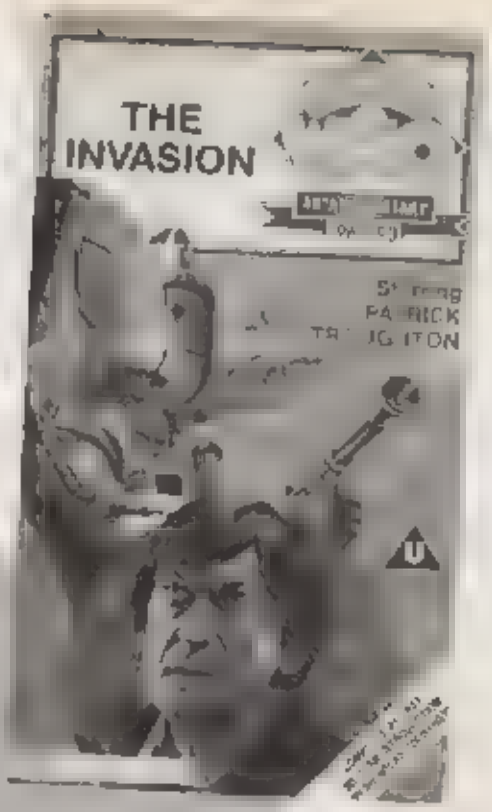


The 1968 adventure *The Invasion* is released on BBC Video this month, sadly minus its first and fourth episodes. Filming took place for part of the story at the Guinness factory in London's Park Royal on September 11th 1968. Much of that day's work formed the sequences in the missing fourth episode set at Tobias Vaughn's out-of-town IE factory complex and the Guinness company luckily photographed much of what went on. These photographs are all reproduced by kind permission of Guinness Brewing Worldwide Limited and DWM would like to thank John Freeman and Guinness Pascale Wood for their invaluable help in finding these pictures.

Filming at the railway lines behind the factory means regular make-up checks for the Doctor (Patrick Troughton) and Jamie (Frazer Hines).

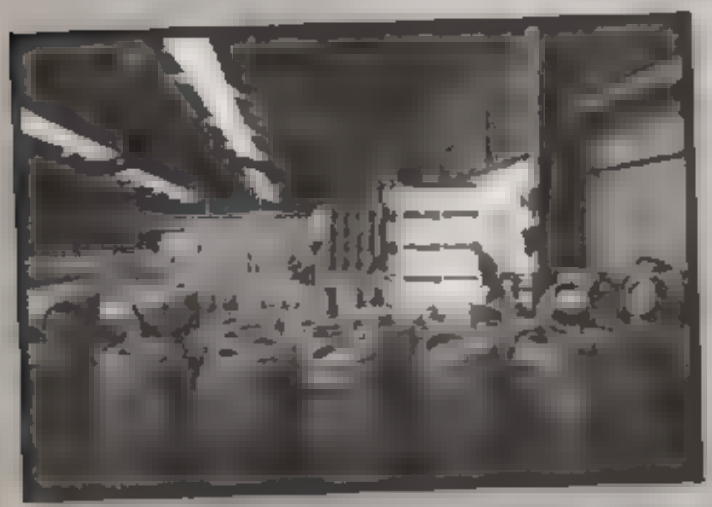
Guinness employees watch as Jamie and the Doctor prepare to storm Vaughn's factory.

Fans are far and few between as Frazer Hines signs autographs while Patrick Troughton looks on.

Douglas Camfield (right) directs Packer (Peter Halliday) and his men.

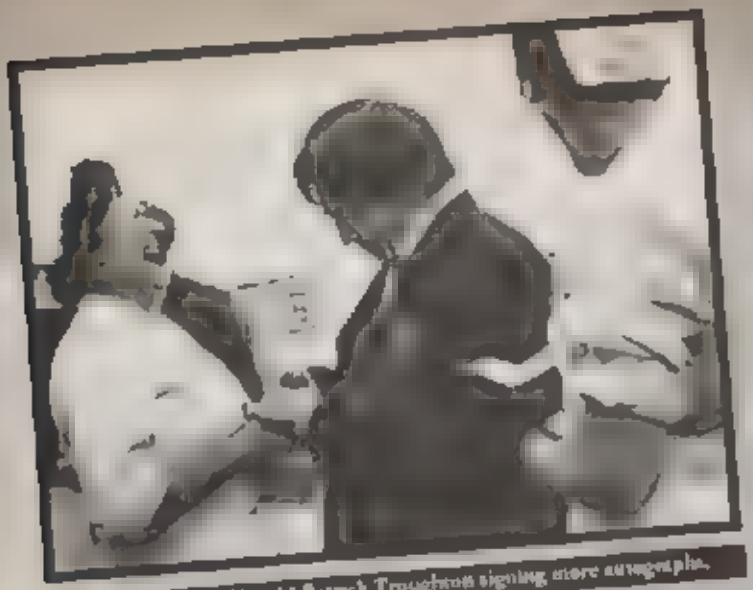
A sequence from the end of Episode Three as Tobias Vaughn (Kevin [illegible] observes that the [illegible] Zoe and Isobel [illegible] left his London office on route for his out-of-town base.

[illegible] warehouse, the IE guards bring in the canister [illegible] Zoe and Isobel.

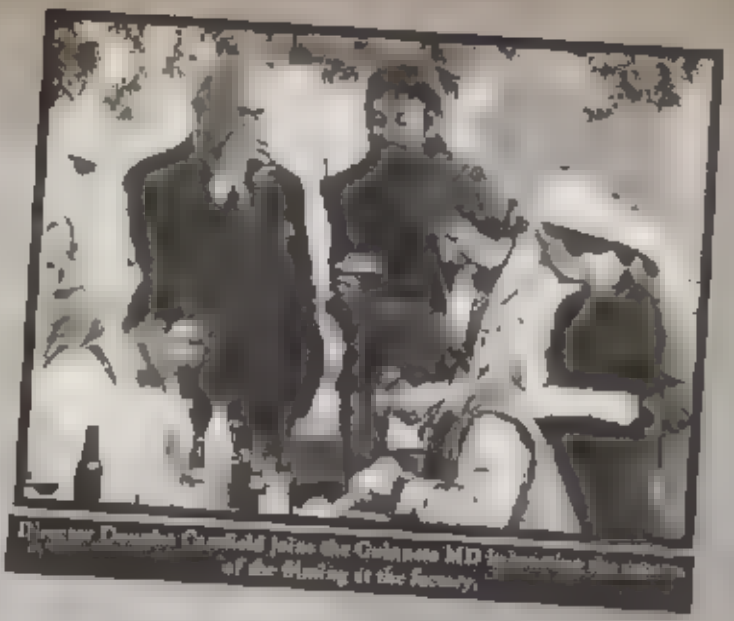


The IE crates are secured inside one of Guinness' own warehouses.

The warehouse at Guinness was [illegible] by [illegible] from the show's [illegible].



Making the staff laugh! Patrick Troughton signing more autographs.



Director Douglas Camfield joins the Guinness MD [illegible] of the filming at the factory.

Patrick Troughton and Fraser Hines share a liquid lunch with the Guinness MD and BBC production assistant Chris D'Oyly-John.

Isobel (Sally Faulkner) and Zoe (Wendy Padbury) are headed into their scene.

While Patrick Troughton looks to the sun (top centre), Douglas Camfield discusses the day's shooting with the Guinness managing director (top left). Meanwhile, Sally Faulkner seems to have fallen asleep!

PALM TREE POSER

I took issue 200 away on holiday with me and what a cracker it was too. The feature on *Evil of the Daleks* was absolutely superb apart from the fact some of the story text was in the wrong order! Where did you get those off air photographs on page 23 and 31 from? I'd never seen them before – at last, a picture of Kemel! Are they John Cura telesnaps? If so are there any more existing? Or better still, has anyone found a missing episode and are you printing a teaser? Please reveal all!

Stephen Trump,
Upminster
Essex

Doubtless Stephen wasn't the only person wondering where those pictures came from – though I bet we weren't all doing it from under a palm tree in the Canary Islands! Needless to say, we don't have the missing episodes of this 1968 classic stashed under our beds. The pictures were taken from the television screen during transmission by a gentleman named Terry Reason. They were given to us by a fan in Sussex and, alas, are the only ones we have. Unless of course anyone else can help ...

DOUBLE-FEATURE DALEKS

With a number of films being put out in 'letterbox' wide-screen format of late I was disappointed that Warner Brothers decided not to do this with their recent re-release of the two classic Dalek films, *Dr. Who and the Daleks* and *Daleks. Invasion Earth 2150AD*. The dalek double-bill tape is good value for money but of no benefit to the enthusiast like me who has already purchased Warner's single releases.

I attended the screening of the movies at the MGM cinema in Liverpool last June. Although the cinema's prints were sadly rather rolled, with jumps eliminating many short scenes and lines of dialogues, it was great to see the pictures in their original Technirama format. This added an even greater dimension to them, Gordon Flemyng's impressive direction making full use of the width of the frame in a way which cannot be appreciated by scanning for a TV screen. Never have the Daleks been better! Please Warner, heed my words.

Mark Henderson,
Colne
Lancashire

OO7th DOCTOR

Perhaps the best of recent news is that Jonathan Powell has been replaced at the BBC. This came the same week I learnt that movie producer Cubby Broccoli's legal hassles with MGM/UA had been taken care of, which may mean two British institutions, *Doctor Who* and James Bond may stand a chance of returning soon! I found it a curious parallel that both series had benefited from new actors and better scripts, and both suffered abrupt interruptions at the same times.

Something else I've noticed is that *Doctor Who* seems to be going through a period quite similar to *Star Trek*, just before the first *Trek* feature film. There's been a tremendous increase in interest in the series, which has been off the air for some time now, as well as a growing abundance of high quality merchandise. Would I be foolishly optimistic to hope the best years are yet to come?

Henry P.K. Jawa
New Jersey
USA

RADIO BLAH BLAH

I thought it was about time I wrote to complain – not about *Genesis of the Daleks* or *The Caves of Androzani* being repeated but the fans' apparent lack of interest in the new *Doctor Who* radio play. I can't believe it! We have been complaining about the lack of new *Doctor Who* for four years, and when we get some what happens? 'Oh it's audio. I want *Doctor Who* on television!' Can't people understand that *Paradise of Death* could be a tester for *Doctor Who* which could help decide the future of the series?

Many fans say the future is dim, but we have a new radio project, at least one video and novel per month, the re-colourising of stories and the repeats on BBC2 and UK Gold.

Leon Thebith,
Witham,
Essex

DID HE FALL OFF THE SHELF...

Gary – how could you??? And after ten years too! I have just read that Gary Russell will be giving up his *Off the Shelf* column from DWM 201! Gary, won't you please reconsider? Please? *Off the Shelf* will just not be the same without your invaluable (and often refreshing) views on the world of *Who*. Although I have not always agreed with your opinions I am always eager to read what you say about the latest videos and books. And you are one of the few fans and writers who are brave enough to say that *Doctor Who* was wonderful and, at times, downright awful!

However, if your mind is made up and we are doomed to never see you again on the pages of *Off the Shelf*, could you please bribe Mr Hinton into being as controversial and outrageous as possible?

Paul Jackson,
Bathurst,
Australia

P.S. Could I have your old job?

*Nice try Paul. Craig Hinton is now well and truly ensconced in his new role as **DWM** quality control inspector. And in case any Krotons out there were wondering, Craig is definitely not open to bribes!*

...OR WAS HE PUSHED?

Thank goodness Gary Russell is no longer writer of *Off the Shelf*! His review of *Silver Nemesis* really was the last straw!

I may be one of a minority of fans that actually likes this story, but I certainly do not believe it to be a candidate for worst *Doctor Who* story of all time. My choice for this would be *Shada*. Anyone agree?

Liam Stammers
Rochester
Kent

Thanks for an excellent 200th issue of **Doctor Who Magazine**. I hadn't realised that David Whitaker made such a contribution to the programme – I was aware he had done much, but seeing it all brought together in one issue made quite an impression on me. How dearly we would like to see both his Troughton Dalek stories turn up, especially since the audio release of *Evil of the Daleks* was so impressive. I appreciated the personal notes, *Evil* archive and the unpublished *Renegan's Record* which itself was a considered and very readable work. It would have been interesting to see David

Whitaker contribute to *The New Adventures* sequence of novels.

Tony Arris,
Great Yarmouth,
Norfolk

Doctor Who is fun. Sometimes it's laughably bad, sometimes it's spellbindingly good. Usually it is good entertainment, ideal to watch with your mates on a Friday night whilst eating an Indian takeaway and drinking lager. That's the TV series. The comics are good too, when you've had a hard day and really don't feel like reading anything demanding. More or less the same thing might be said about the novelisations. But as for *The New Adventures*...

Some years ago I had a session of reading fan fiction, some of it set in the *Doctor Who* milieu. In general, the standard of writing and storytelling was average at best. In between trying to resolve obscure continuity errors, expend on trivial throwaway details and mentioning their favourite pop groups, these authors somehow failed to fit in any kind of story, or to come up with anything new.

Now, does this sound just a little familiar? Some of the attempts to make *The New Adventures* more adult are laughable. Who wants to read 300+ stodgy, ponderous pages of that stuff? The anorak fans, certainly, but mainstream SF readers? Mr Darvill-Evans speaks of innovation. Well, there's a world of innovative writing out there. Just try looking at another part of the bookshelves.

A.Neilhan,
Chichester,
West Sussex

I can only thank Peter Darvill-Evans for taking the time to reply so competently to his critics in issue 200.

Ben Aaronovitch's *Transit* is an outstanding novel in every way. It is adult, fast-paced, full of detail and set in an utterly convincing future in which technology has gone cuckoo. Standing amongst novels such as *Neuromancer* and *Hardwired*, *Transit* proves that *The New Adventures* are definitely in touch with the Nineties. *Doctor Who* has always changed according to social trend. When, during the Tom Baker years it attracted a juvenile audience its mask was moulded to fit. We're now living in a completely different time – another period in which values, interests and audiences have undergone dramatic surgery.

While *The New Adventures* are still establishing a reputation, releases such as *Transit*, *Warhead* and *Deceit*, by far the best of the bunch, lift *Doctor Who* away from its previous safe image of 'children's cult' and give it a firmer label and a wider appeal. Look at other science-fiction – what sort of material is selling? Aaronovitch, Cartmel and Darvill-Evans have done their market research!

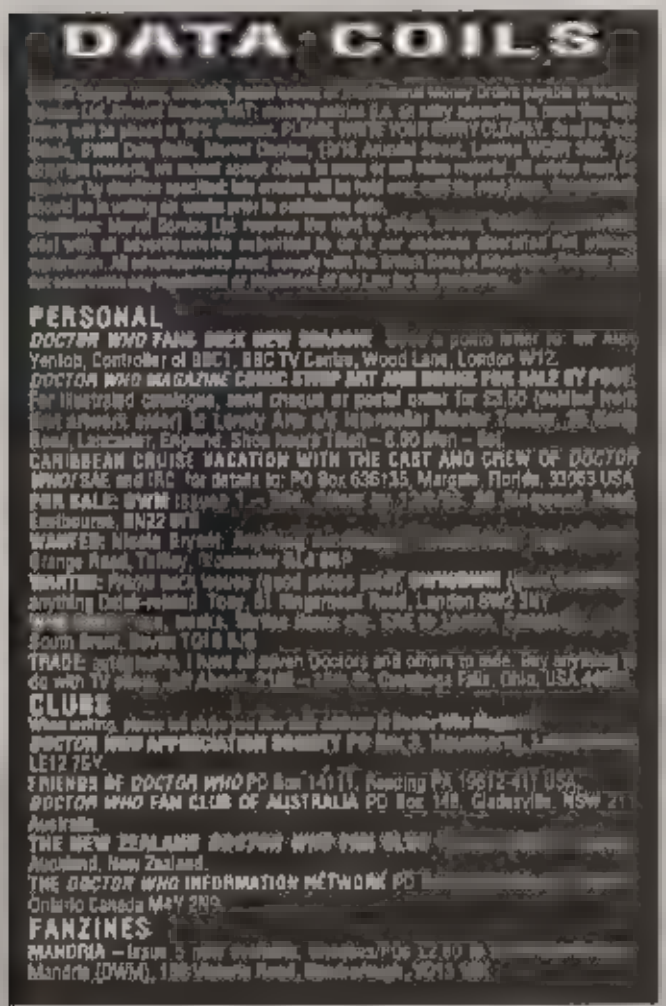
Sian O'Neale,
Toorak,
Australia

I admit I didn't like *Transit* very much but my dislike was due to the story as a whole, rather than to specific elements such as the sex and violence.

I agree with the points Mr Darvill-Evans made concerning 'adult' themes in *The New Adventures*. These books are intended for adult readers and thus I expect some swearing and violence to creep in; I don't mind this in moderation provided the story does not suffer as a result. In my opinion, if readers want pure, clean *Doctor Who* books, perhaps they should stick with the story novelisations!

Richard Kyte,
Evesham,
Worcs

This month's bulging postbag mostly came out in favour of Peter Darvill-Evans and his controversial New Adventures. *As for* Transit, *well we'll all have to agree to differ. Correspondence on the Aaronovitch novel is now closed.*



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DOCTOR WHO

[illegible]

Jo helps the injured Doctor into the TARDIS where after take-off, he sends a telepathic message to the Time Lords. As they leave the Ogron planet far behind them, the Doctor collapses on a bed, and starts to [illegible] death after [illegible] Jo to keep a record of events on the TARDIS log

The TARDIS lands near some ruins in an alien jungle. Jo went [illegible] to get help for the Doctor and is sprayed by green dust from strange plants. Soon she finds [illegible] crashed space ship and is discovered by three blind men. Tarron, Vater and [illegible]. The men are [illegible] giants but they are passionate haters of the Doctor and spread this hate to Jo's friends.

The Doctor regains consciousness in the TARDIS but finds the doors sealed and an oxygen supply nearly exhausted. He is rescued at the last of time [illegible] the men next to recognise as Thals who stop to suffocating fungus growth. [illegible] Thals. Tarron explains that the dust from the plants is lethal, causing [illegible] fungus. In the Thal ship Jo [illegible] some pressure and [illegible] the [illegible] and then collapses with fungus growing on her left arm.

[illegible] Tarron tells the Doctor that there are [illegible] jungle on the planet Spandon of the Nine Systems, which [illegible] that the [illegible] Daleks to England. [illegible] and a secret survey mission but [illegible]. Hearing a strange noise, the Thals sense something [illegible] the Doctor and Jo [illegible] can see it is the invisible shape of a Dalek.

[illegible]

The Daleks destroy their sightless servants, and the squad of [illegible] Daleks [illegible] are still unaware of Spandon's secret of invisibility. Vater is aware that the two attack the Daleks use will clear [illegible] ruins but Tarron is more [illegible]. [illegible] the Thal ship. Codal's attempt to draw off [illegible] result in his capture. At the ship, Dalek Patrol [illegible] vessel, and the Doctor is captured. The Thal ship [illegible], and the Doctor assumes [illegible] and has been killed, seeing the TARDIS log she has dropped nearby.

Jo has been saved and is being treated by a friendly Spandon [illegible] one of the few [illegible] has not been a Dalek slave. Jo tells her original intention and [illegible] the [illegible] capture. The Doctor has [illegible] Dalek base and placed in a cell with Codal, where the two men see what items they have on their person with which to effect an escape.

A second Thal ship crashlands in the jungle, and Tarron meets [illegible] crew [illegible] Thals have intercepted a Dalek Space Signal that the army on Spandon is

complete: "Somewhere on this planet there are ten thousand Daleks. . ."

EPISODE THREE (drm: 22'34")

Jo gains entry to the Dalek complex by hiding in a trolley of [illegible] pushed by a Spindle and wrestles himself free by Marat and Latep, the Thals plan to enter the city: Taron, Rebec and Marat through natural ice ducts whilst Vaber and Latep trigger a diversionary bomb at the city entrance. Vaber hands Marat a map showing where the last three bombs are hidden.

The Doctor and Codal use the TARDIS log to construct a device that will jam a Dalek guidance system. They overpower a Dalek entering the cell and flee through the city. They are forced deeper into the complex and end up down on Level Zero. Here they find Taron, Rebec and Marat trying to enter through a duct, since an ice eruption has started, and molten ice is surging through the fissure behind them. Evading the Daleks, the group make their way to a giant refrigeration plant, but on the way Marat is shot down. The Daleks find the map on his body, and send a patrol to destroy the bombs. Overhearing this in the control room, Jo sneaks out of the city and follows them.

The only means of escape for the group in the refrigeration plant control room is to float up a ventilator chimney, hanging onto a plastic sheet that is capturing the warm gases. The Daleks are cutting through the door, and the balloon still is not rising as the Doctor gets a glimpse of the huge inert Dalek army in the refrigeration plant. The Daleks are almost through the door.

EPISODE FOUR (drm: 2[illegible])

The balloon starts to rise, taking the Doctor, Taron, Rebec and Codal up the shaft. The Daleks swarm in below and soon locate the group, sending a Dalek after them on an anti-gravitational disc. The quartet reach the top first and hurl rocks down behind them, stopping their pursuer.

Jo follows the Thals' route, finds bombs and manages [illegible] all but two of the devices, whilst a Dalek blows up two Daleks. Soon she meets up with the Doctor's party, who take the chance to rest. Taron is cross that Rebec followed him to Spindrift. In love, her and his may affect his decisions for saving Vaber and Latep, but the group and with a freezing cold Dalek army ahead of her the best afforded by the Plan of Skaro.

The Daleks decide to release a bacteriological culture into the atmosphere to destroy all plant and animal life on the planet apart from themselves and the slave workers who will be immunised. That night Vaber's imprisonment with Taron causes him to take the last two bombs and set off to destroy the Daleks. He is soon caught by the invisible Spindons, one of whom hisses "Take him to the Daleks!"

EPISODE FIVE (drm: 22'31")

Realising Vaber has gone, Taron and Codal set off to rescue him. Although they are too late to stop a Dalek patrol exterminating Vaber, they do retrieve the bombs. As dawn breaks, the Doctor formulates a plan to get into the Dalek city and Wester warns the group about the Daleks' deadly culture. Whilst the Daleks and slave-workers are recalled to the city for immunization, the Thals lure two Daleks from Patrol Seven to a pool of molten ice and push them in, immobilising them.

Wester infiltrates the Dalek city as a slave-worker and manages to enter the isolation room where the Dalek Section Leader is supervising the final stages of the bacteria's development. Outside the city, the Doctor plans the attack. Latep and Jo will descend to the refrigeration plant via the shaft, whilst Rebec inside a Dalek casing will escort the Doctor, Taron and Codal, disguised under Spindon fur cloaks, into the city.

Inside the city, the group see Wester's self-sacrifice as he [illegible] the bacteria vats and kills himself. With the Daleks' force immunized, the sealed room cannot be opened. Then a Dalek spots Taron's non-invisible booted foot under the fur cloak and sounds the alarm.

EPISODE SIX (drm: 23'06")

The intruders flee into the depths of the city, as the Daleks learn that the Dalek Supreme is about [illegible] to supervise operations. Jo and Latep see the Dalek spaceship and [illegible] that the Thals [illegible] return to Skaro once their mission is over after all.

The Doctor's party is in the refrigeration plant when the Dalek Supreme gives the order to revive the huge army from its frozen state, and the coolers are turned off. The Doctor plans to release a molten ice flow from a nearby fissure using a bomb, and have it freeze the army for centuries. Whilst Taron and Rebec find an escape route from the gantry overlooking the invasion force, the Doctor and Codal work on a fissure and are joined by Jo and Latep. The Group escape the city as the ice eruption occurs and the army, and then the complex, is engulfed.

Latep asks Jo to come with him to Skaro, since the pair have become very close, but Jo declines and the Thals depart in the Dalek ship. The Doctor and Jo then reach the TARDIS narrowly ahead of the marooned Dalek Supreme and his two aides, whereafter the Doctor sets course for the only planet Jo wants to see again: Earth.

Maloney would later cast him as Goth in 1966's *The Dead's Assassin*. Now Horsfall took on the role of Taron. Looking at photographs of the Thals from the original Dalek serial, Maloney felt that the blonde-haired and blue robed pacifists looked far too soft for the desperate spacemen now engaged on a suicide mission. The Thals remained blonde, although their clothes were now bulky spacesuits. The Thals hand blasters were connected to powerpacks on their belts by a coiled flex - a design reminiscent of the Liberator guns on the later Nation/Maloney collaboration *Blake's 7*. A couple of these were working props, the barrels of which illuminated red when fired.

The Daleks were played by John Scott Martin, Murphy Grumbar and Cy Town: the same trio of Daleks from *Frontier in Space* Episode Six. Martin and Grumbar were experienced operators from the series, although Town at the time only had the single episode to his credit. Because the make-up supervisor Jean McMillan was new to the programme, John Scott Martin recalled that: "As I insisted the three Dalek operators also underwent make-up. This joke was carried to extremes in later rehearsals when Martin, Grumbar and Town were made up in drag like a trio of Dolly Partons, and rounded into rehearsals in the lower halves of their Dalek casings with voice artistes Michael Wisher and Roy Skelton delivering suitably camp voices."

For the first time since 1964, some new Dalek casings were constructed especially for use on television. Four new grey Daleks were made incorporating simplified gun arms, plywood skirts (as opposed to fibreglass as with the originals) and wooden shoulder sections. One of the new Daleks was also fitted with a pair of red lights on its dome as opposed to standard white ones. Since these four new casings were under construction, they were generally kept in the background. The three older casings from the Sixties featured prominently, including the golden Dalek from *Day of the Daleks* and *Frontier in Space* which had been painted grey to match the others (although it was a slightly lighter shade than the others).

Location filming on 16mm stock took place at Fullers Earth Quarry in Redhill on Tuesday 2nd January 1973, with one day only being spent on outdoor material. This involved Jon Pertwee, Katy Manning, Jane How, Tim Preece, Alan Tucker and Bernard Horsfall, with John Scott Martin operating the two Daleks which appeared in turn - since the two were not required to appear in action simultaneously. A third Dalek casing was also taken on location but not used, and appears only in publicity shots taken by the BBC photographic team.

MOTIVATION

Wooden boards were laid down out of camera shot to give John Scott Martin a reasonable surface to trundle along on the midst of the rough terrain, suspend his Daleks down into a cold and murky pool. The boards were kept out of shot in the finished programme, but clearly featured in a variety of BBC photographs. The pool itself was made to bubble by use of chemicals, and visual effects also provided mists which not only made Spandon's surface seem colder, but again obscured the Daleks' boards. The domes of the two Daleks were fitted with standard door hinges so that they could be opened, allowing the Doctor and the Thals to get at the unseen creatures inside and dispose of [illegible]

[illegible] filming was completed at the [illegible] on Saturday 6th January, the only Jon Pertwee Hour Monday on How's 21st Birthday. [illegible] Pertwee [illegible] Dalek [illegible] Doctor [illegible] Dalek [illegible] Taron [illegible] Thal [illegible] and help him. Jo Daleks and Cedal just prior to molten ice gushing over two Daleks), plus all the scenes in Episode Four of the Doctor, Taron, Cedal and Rebec escaping up the vertical shaft on the make-shift parachute. In the tunnels, wallpaper paste and gelatin were mixed together to form the pale green 'molten ice' - the mixture being so deep that Munster, How and Horsfall had to crawl through troughs of it at Ealing. The scenes in the vertical shaft used wind machines to blow a draught of warm air from below, waiting against the Thals and the Doctor. Most of this sequence was restricted to close-ups.

Visual Effects shot various model sequences on silent 16mm film for the serial using their new model stage. This was how the distant shots of the massive Dalek invasion force were achieved, using around a hundred commercially available Louis Marx 4½ inch Dalek toys that had been painted grey to match their life-size cousins. Groups of these were mounted on pieces of card, so that when the card was pulled from off-camera the Daleks appeared to glide. For the climax of Episode Six, the ice mixture was used to flood the model set. Two other Marx Daleks, this time of the 6 inch scale, were used for a model shot in Episode Six where the Thal bomb explodes in the ice fissure, destroying Jenn and unleashing the molten ice.

A miniature of the ice tunnels was built for Episode Three allowing more controlled use of the molten ice surging along the tunnels. There was also a model of the chimney from the refrigeration plant to the surface of Spandon in Episode Four with the camera looking down as a miniature Dalek rose on an anti-gravitron disc and then suffered from having a boulder dropped on it.

The Dalek Supreme's shuttle craft appeared as a model in film sequences for Episode Six. Four gas burners were fitted into the vessel as rocket jets for its landing and take-off, parts of which were shot in slow motion. A model of the TARDIS covered in the fungus growth in Episode One was also planned, but never constructed. The model shot of the TARDIS spinning through space at the start of Episode One was taken from the model footage shot with *Frontier in Space*.

On Wednesday 10th January 1973, Jon Pertwee took time out from rehearsals to travel up to the BBC's Pebble Mill studios at Birmingham to appear on the lunchtime chat show *Pebble Mill at One*. This was to promote the Tenth Anniversary serial *The Three Doctors*, which was then mid-way through screening, and so Pertwee was joined by Patrick Troughton. After a visit to a brief cave factory near Birmingham (where the stars were presented with a set of personalised cases!), Pertwee and Troughton then jostled each other out of the TARDIS and began an argumentative double-act concerning *Doctor Who*. Troughton's behaviour however became increasingly erratic, as he pulled his jacket over his head and ran around the studio with an arm outstretched screeching "I am a Dalek!" Generally a very private man, Troughton made no further appearances in connection with the programme, until his interest in *Doctor Who* was [illegible]

Cast as Yates was Prentis Hancock whose first appearance in *Doctor Who* had been as a reporter in *Spearhead from Space* Episode 1. He later appeared in *Planet of Evil* (1975) and *The Ribos Operation* (1978). Roy Skelton played a dual role in the serial as both the invisible Spandon Wester, and as a Dalek Voice, which he had previously done in *The Evil of the Daleks*. Skelton's association with the programme as an actor and voice artiste stretched back to 1966 and *The Ark*. Joining Skelton off-screen to speak into a ring modulator was Michael Wisher making his third story in Season Ten - he had provided the Dalek Voices in Episode 6 of *Frontier in Space* as well as playing Kalik in *Carnival of Monsters*. He would later be better known as the original Davros, creator of the Daleks in 1975's *Genesis of the Daleks*.

The first studio session at Television Centre was over Monday 22nd and Tuesday 23rd January 1973. In between the pre-filming and the studio taping, Katy Manning had cut her hair which meant there was a notable difference in later episodes when scenes switched between videotape and telecine [illegible]

Most of Episode One was recorded on 22nd ➔

Latep (Alan Tucker) was originally called Petal. The name was changed to avoid confusion with a similarly named character in the previous adventure, *Frontier in Space*. Photo © BBC

[illegible], along with the final TARDIS scene and the [illegible] and Jo's return to the craft in Episode Six since this saved having to erect the sets for brief [illegible] when space was [illegible]. A small set [illegible] with [illegible] Master's headquarters [illegible] were required [illegible] with [illegible] although [illegible] Jon Pertwee and Katy Manning [illegible] it was assumed that they [illegible] TARDIS [illegible] Pertwee [illegible] TARDIS [illegible] the remainder of the serial.

The [illegible] TARDIS [illegible] was given [illegible] wall [illegible] camera which would allow [illegible] fact a standard commercially available bedroom unit with cupboards and drawers around a sliding bed. The TARDIS scanner was a monochrome monitor [illegible] image of the jungle [illegible]

[illegible] recording [illegible] TARDIS [illegible] continuity was also [illegible]

The TARDIS [illegible] a central [illegible] rose [illegible] oxygen cylinders [illegible]

The closing scene of [illegible] set inside the TARDIS, was also [illegible] Episode One. Here two starscapes were flashed up on the [illegible] scanner screen, followed by a shot of [illegible] Skaro. This was then replaced by the destination Jo wanted: Earth.

JUNGLE SETTINGS

The jungle set was [illegible] could be accomplished [illegible] studio, with careful lighting adding to [illegible] atmosphere. Night on Spiridon was generally represented by a green light, with a pink glow being used as the dawn broke in Episode One. A few special eye-plant props were made to be placed around the set, these being tubes with an interior mechanism which allowed two small eye-stalks to turn back and forth in a slot towards the top of the plant's trunk, operated out-of-vision by an effects technician. Other parts of the foliage were rigged with fine wires to move when an invisible Spiridon was passing by. The other notable plant props were those near the TARDIS which spat a green liquid at it. The set was also decorated with latex cobwebs.

The studio material meant that the Daleks now had a smooth and even studio floor to glide over [illegible] this meant that [illegible] camera angles [illegible] Spiridon [illegible] alien jungle [illegible] studio.

[illegible] Supreme [illegible] debut [illegible] TARDIS [illegible] *Planet of the Daleks* [illegible] Nation [illegible] Dalek [illegible] Press' gift box.

The Thals' crashed vessel was [illegible] almost full-size, consisting mainly of the hull on one side, with the entrance hatch [illegible] between two thrusters. The [illegible] was not built, allowing the connected [illegible] to be built [illegible] by [illegible] Thal [illegible] helmets [illegible] were again [illegible]

[illegible] Spiridon [illegible] a cordless [illegible] hailing from ITC's *The Prisoner* [illegible] An extra clad in a [illegible] set was now solved with a [illegible] cameras being used [illegible] Spiridons [illegible]

[illegible] Episode [illegible] from [illegible] The Daleks [illegible] status.

DALEKS

The climax [illegible] Episode [illegible] Spiridon [illegible] soil to fall down into [illegible]

For the attack on Vaber by a moving tendril in Episode Two, although a wire operated [illegible] of the Thal [illegible] with Prentis Hancock [illegible] appearing to be entangled with the vegetation. In post-production, the plant was heard to screech as the Doctor cut the Thal free from [illegible] tendrils.

Yellow CSO was again used for the capture of Codal by a log-wielding Spiridon, and also to show the bowl of red fungoid antidote hovering in front of Jo when held by Wester. In other shots looking at Jo, no CSO was used and the bowl was held just out of camera shot, but still 'hovering' in the picture. As with Episode One, Jo's fungal growth (which Wester named as Fungoid, a name Nation had used in *The Chase*) was a yellow mould applied to Katy Manning's left arm. Wester's point of view on approaching the Thal spaceship was used in Episode Two.

The Daleks' extermination ray turned the image on the screen into a colour negative, and a new sound effect was created instead of that used in both *Day of the Daleks* and *Frontier in Space*. The destruction of the Thal ship was largely achieved off-screen by sound effects and lighting, although smoke emerged from the hull as it was fired upon.

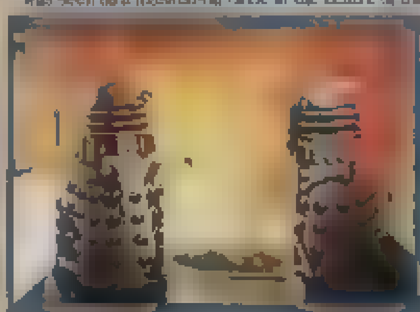
To make it seem as if the lift in the Dalek city had actually moved between floors, different lighting was used on the corridor outside it. Thus the Doctor and Codal would enter the lift on a corridor lit with a turquoise filter, 'descend' several levels, and emerge into the same set lit with a green filter. When the lift was moving, the camera trained on the set would tilt slightly to imply movement and lights behind a small row of windows would flash. In the Dalek, the Doctor revealed that he had regained his sonic screwdriver, although this had been confiscated at the lunar penal colony in *Frontier in Space*. Katy Manning's pre-recorded voice from Episode One was played back for the scene in which the Doctor listened to Jo's log entries.

THALS!

The second Thal ship, containing Rebec, Marat and Latep, landed off-screen, its arrival being implied in the scene between Vaber and Codal by harsh red lighting, the use of a wind machine on the jungle set and debris carried in the gusts, plus the appropriate sound effects. The final close-up of [illegible] from Episode Two did not appear in the reprise of Episode Three.

The second studio block took place over Monday 5th and Tuesday 6th February, predominantly devoted to Episodes Three and Four. Episode Two had a thirty second insert with the three Daleks recorded in their control room on Monday 5th, since this was the only insert used from this set in the first two instalments. Five inert Daleks appeared in these scenes, four of these being the newly made casings which were referred to in studio as 'goons' and not generally occupied. The far wall of the control room had a simple dial mounted on it marked into quarters which indicated the intensity of the ice eruptions.

For the attack on the Dalek by Codal and the Doctor in Episode Three, the Dalek's point-of-view was seen as a masked-off circle at the centre of the



The Doctor and Thals escaped by hiding in both Dalek casings and Spiridon fur-coats. Photo © BBC

screen. The door lock on the refrigeration room was a box which the Doctor blew up with his sonic screwdriver, sealing himself and the Thals in the plant. The door itself was a polystyrene prop [illegible] Dalek with a specially modified arm (a heated blade) could slice, with a red spotlight trained on the cutting area.

Episode Four had no reprise from Episode Three [illegible] and began with the escape from the refrigeration plant. Here, a lifting mechanism hidden inside the chimney set was used to show the legs of Pertwee, How, Preece and Horsfall just disappearing upwards. As the Daleks [illegible] in the refrigeration plant, three [illegible] dummies were used. [illegible]

[illegible] mechanisms which operated [illegible] indicated the [illegible] Episode Four when [illegible] above. [illegible] dummy Dalek casings were used [illegible] creature was implied off screen by a swooping shadow across the set, and the smaller animals [illegible] in the darkness.

After the recording of Episode Four on 6th February, the new material recorded by David Maloney was edited onto the tape of *Frontier in Space* Episode Six, replacing Frontier director Paul Bernard's original ending.

Recording on *Planet of the Daleks* was completed on Monday 19th and Tuesday 20th February 1973. A photocall was held on the last day, notably to take photographs of the Doctor and Jo looking down at [illegible] programme itself.

All the [illegible] entrance scenes for Episodes Three [illegible] recorded on 19th February, along with the [illegible] of Episode One where an invisible Dalek appeared [illegible] (CSO). For this, Pertwee's arm was seen [illegible] one of the dummy Daleks against a yellow backing, placed over a shot of the jungle [illegible] Episode Four [illegible] Episodes [illegible] and Six [illegible] Episode Four.

The [illegible] Spiridon [illegible] purple [illegible]

Much [illegible] Dalek control room [illegible] The [illegible] generated in the gallery.

[illegible] was the first time that Roy Skelton appeared on screen; in previous scenes a Spiridon extra had turned to Skelton's breathless [illegible] Dalek [illegible] Episode Five [illegible] lines from just off-camera towards the end of Episode Five [illegible] in the jungle. The Dalek [illegible]

usual trio. Nation's original storyline had both Codal and Rebec hidden in Dalek casings (hence two [illegible] Dalek casings for the studio scenes in the control room meant that there [illegible] Codal donned a Spiridon's robe instead.

The recording order for the final studio day, which generally centred around Episode Six, began with the Dalek control room, followed by the scenes in the corridor block, the sequences in the jungle and finally all the material set down on Level Zero. To avoid having to damage any of the Dalek props, the scenes in which Rebec's Dalek and later the Spiridon task force leader were exterminated merely had smoke canisters let off inside the casings and the negative picture effect overlayed with the appropriate sounds. A fourth Dalek operator was required for various scenes involving the Dalek Supreme, and this job fell to Tony Starr who went uncredited on the programmes themselves.

The lift set from Episodes Two and Three was [illegible] entrance door was now on the left. The refrigeration plant set was also used, and the Daleks [illegible] by Latep's bomb [illegible] the same shattered prop casings which [illegible] appeared in Episode Four.

SPACECRAFT

The arrival of the Dalek Supreme [illegible]

Apart from the model [illegible]

The [illegible] Spiridon [illegible] tapes, and had been heard previously in serials such as *The Daleks' Master Plan*. The Daleks' control room used some other stock sound effects of computers dating back to the early Sixties, heard as background for WOTAN in *The War Machines*.

For each of the programme listings in *Radio Times* there was a small line drawing by the late Frank Bellamy. These were, in order: the TARDIS on Spiridon; the Doctor and a Dalek; a Dalek and Jo; a Dalek; the Doctor in Spiridon furs; and a close-up of the Doctor.

The trailers for *Planet of the Daleks* shown on the [illegible] material from the new serial. Instead these acted as a reprise showing the appearance of the Daleks on the Ogron planet alongside the Master from the previous episode. *Frontier in Space* Episode Six. *Planet of the Daleks* was shown over six consecutive Saturday evenings from 7th April, 1973.

The first instalment of *Planet of the Daleks* was transmitted in the later than usual slot of 6.30pm

because of coverage of the Boat Race and the Eurovision Song Contest, whereafter the remaining five episodes were shown at 5.30pm. Perhaps because of the time slot, Episode One was the highest-placed Pertwee episode in the television charts, coming 9th for the week. Although the ratings faded [illegible] serial did very well against a variety [illegible] from ITV. In many regions, *Doctor Who* was up against repeats of ITV's (and Terry Nation's) *The Persuaders!* or the western *Bonanza*, whilst in London LWT were [illegible] as *The Jake Andrews Hour* or *The Mike and Bernie Winters Show*.

The same evening that *Planet of the Daleks* Episode Five was shown, Jimmy Savile [illegible] *Top of the Pops* with one of the [illegible] the edition [illegible].

The serial was purchased by ABC Australia in September 1973 where it passed with a G rating, once Valeri's line 'I'll tell you if I have to' had been removed from the end of Episode Two. New Zealand, however, did not get the chance to buy and screen the serial until much later. *Planet of the Daleks* being shown from May 1986 with Episode Three in monochrome only.

Terrance Dicks novelised the serial as *Doctor Who and the Planet of the Daleks* published by Allen Wingate in hardback in September 1976, with Target's paperback edition the following month. The cover for the latter, depicting [illegible] Dalek was by Chris Achilleos, and after a reissue with a green [illegible] book was shortly become [illegible] was published again as *Doctor Who – Planet of the Daleks* with a new cover painting from Alister Pearson in July 1982.

The novelisation was also issued in an abridged and illustrated form in the large format [illegible] *Doctor Who and the Daleks Omnibus* by World Books in Autumn 1976, with this item available [illegible] the high [illegible] Mail [illegible] was [illegible] one [illegible] contained in *Doctor Who – The Planet of the Daleks* [illegible] Allen in the UK. The book is also one of [illegible] adapted for the Germany market [illegible] Schneider Buch published it as *Doctor Who – Der Planet Der Daleks* firstly in the early Eighties with a cover painting showing a jungle landscape and then again in December 1989 this time published by Goldman and translated by Bernd Zeller, using Chris Achilleos' artwork.

The other principal piece of merchandising associated with the serial was a large A4 black and white poster. Produced by the British Film Institute in 1991, it was a blow up of one of the publicity photographs showing the Doctor and Jo looking down at the Dalek army on the set of [illegible].

Around 1976, Episode Three of *Planet of the Daleks* was wiped by the BBC Film and Television Archives, although a 16mm monochrome telerecording of the instalment was still held for overseas sale by BBC Enterprises. Thus, Episode Three is one of the few Jon Pertwee episodes for which no colour copy exists in any form, although the other five instalments are still held on their original two inch colour videotapes.

Planet of the Daleks is currently syndicated in North America in two forms: a six-episode serial and a two-hour fifteen-minute compilation. Both these are in full colour since [illegible] contribute the monochrome film recording of Episode Three. In the compilation it is missing altogether, whilst the syndicated Episode Three is merely the last half of Episode Two edited to the first half of Episode Four with no explanation for the missing twenty minutes of material in either case.

Andrew Pixley

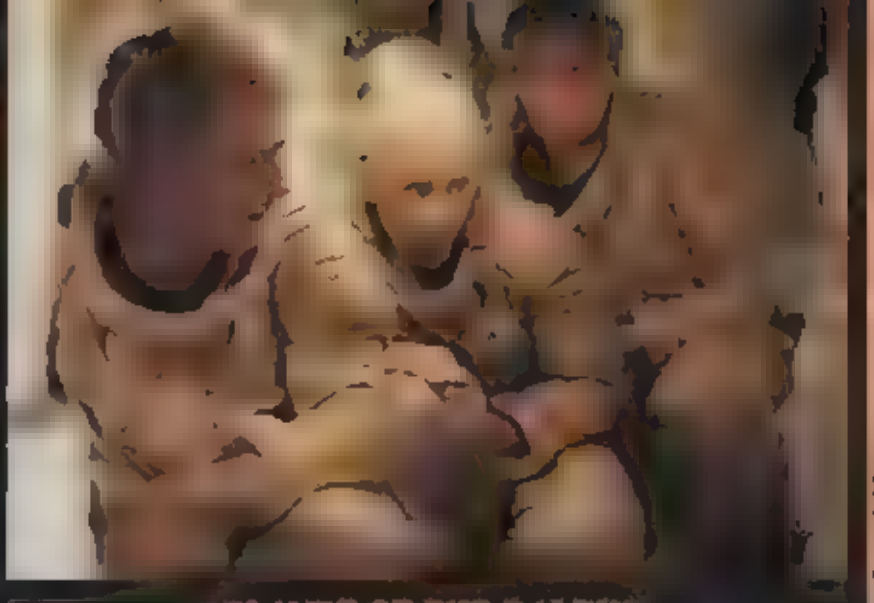


Photo © BBC

PLANET OF THE DALEKS
SERIAL SSS
CAST

Jon Pertwee (*Doctor Who*) with Katy Manning (*Jo Grant*), Bernard Horsfall (*Prentis Hancock (Vaber)* [1-5], Tim Preece (*Codal*), Ray Skelton (*Waller*) [2-3], Jane How (*Rebec*) [2-6]; Michael Wisher, Roy Skelton (*Dalek Voices*) [3-6]; John Scott Martin, Murphy Grumbar, Cy Town (*Dalek Operators*) [2-6]; Hilary Minster (*Marat*) [2-3], Alan Tucker (*Latep*) [3-6], Tony Starr (*Dalek Operator*) [6]
[illegible] credited on-screen:

EXTRAS

[illegible] David Bills, Ronald Gough, [illegible]
David Bills, Ronald Gough, Kevin Moran, Terence Denville, Geoff Witherick, [illegible], Gary Downie, [illegible], Michael Weber.

CREDITS

Written by Terry Nation. Title Music by [illegible] Workshop, Incidental Music by Dudley Simpson. Special Sound: [illegible] Assistant: Hazel Pethig. Make-up: Jean McMillan, Visual Effects: Clifford Culley, Studio Lighting: Derek Slee, Studio Sound: Tony Millard, Script Editor: Terrance Dicks, Designer: [illegible], Producer: [illegible], Director: [illegible]
BBC © 1973.
Credits on Episodes One and Six only.

BROADCAST DETAILS

Episode One	7th April, 1973	[illegible]
Episode Two	14th April, 1973	[illegible]
Episode Three	21st April, 1973	[illegible]
Episode Four	28th April, 1973	[illegible]
Episode Five	5th May, 1973	[illegible]
Episode Six	12th May, 1973	5.50pm

Viewing Figures:
Episode One: 11.0[illegible]
[illegible]
[illegible]
The Audience Appreciations Figures Record[illegible]

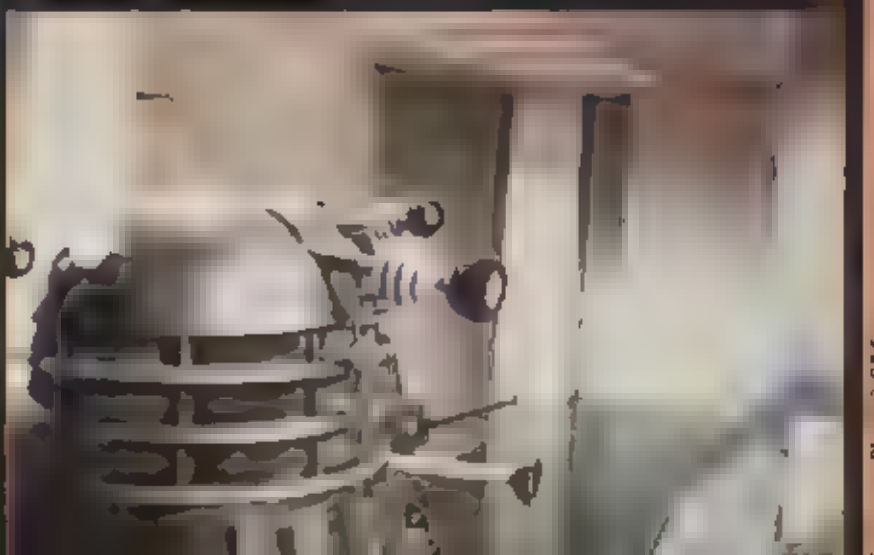


Photo © BBC

AFTER A BATTLE BETWEEN OPPOSING DALEK FORCES ON THE PLANET SPIRIDON, DAVROS THE CREATOR OF THE DALEKS RETURNS TO SKARO .. FOR A FINAL CONFRONTATION!

DALEK SCOUT TO MOTHERSHIP. WE ARE APPROACHING SKARO

EMPEROR of the DALEKS!

PART SIX

PLOT JOHN FREEMAN AND PAUL CORNELL SCRIPT PAUL CORNELL ART LEE SULLIVAN LETTERS ANNIE EDITOR JOHN FREEMAN
THE DALEKS CREATED BY TERRY NATION. ABSLOM DAAK CREATED BY STEVE MOORE AND STEVE DILLON

ON THE COMMAND DECK OF THE DALEK MOTHER SHIP, DAVROS DIRECTS HIS CREATIONS

ENEMY SPACESHIPS APPROACHING . . . INITIATING COMPUTING VIRUS SEQUENCE

WAIT! ENGAGE THE ENEMY IN A TEST OF FIREPOWER FIRST. THEY MUST NOT SUSPECT OUR TRUE ATTACK

I OBEY

YOU SEE, DOCTOR? WITH THE MEANS TO REACTIVATE THE VIRUS YOU SO THOUGHTFULLY LEFT IN THE SKARO COMPUTER SYSTEMS, MY VICTORY IS ASSURED. I WILL BE EMPEROR OF THE DALEKS!

YOU HAVEN'T WON YET, DAVROS

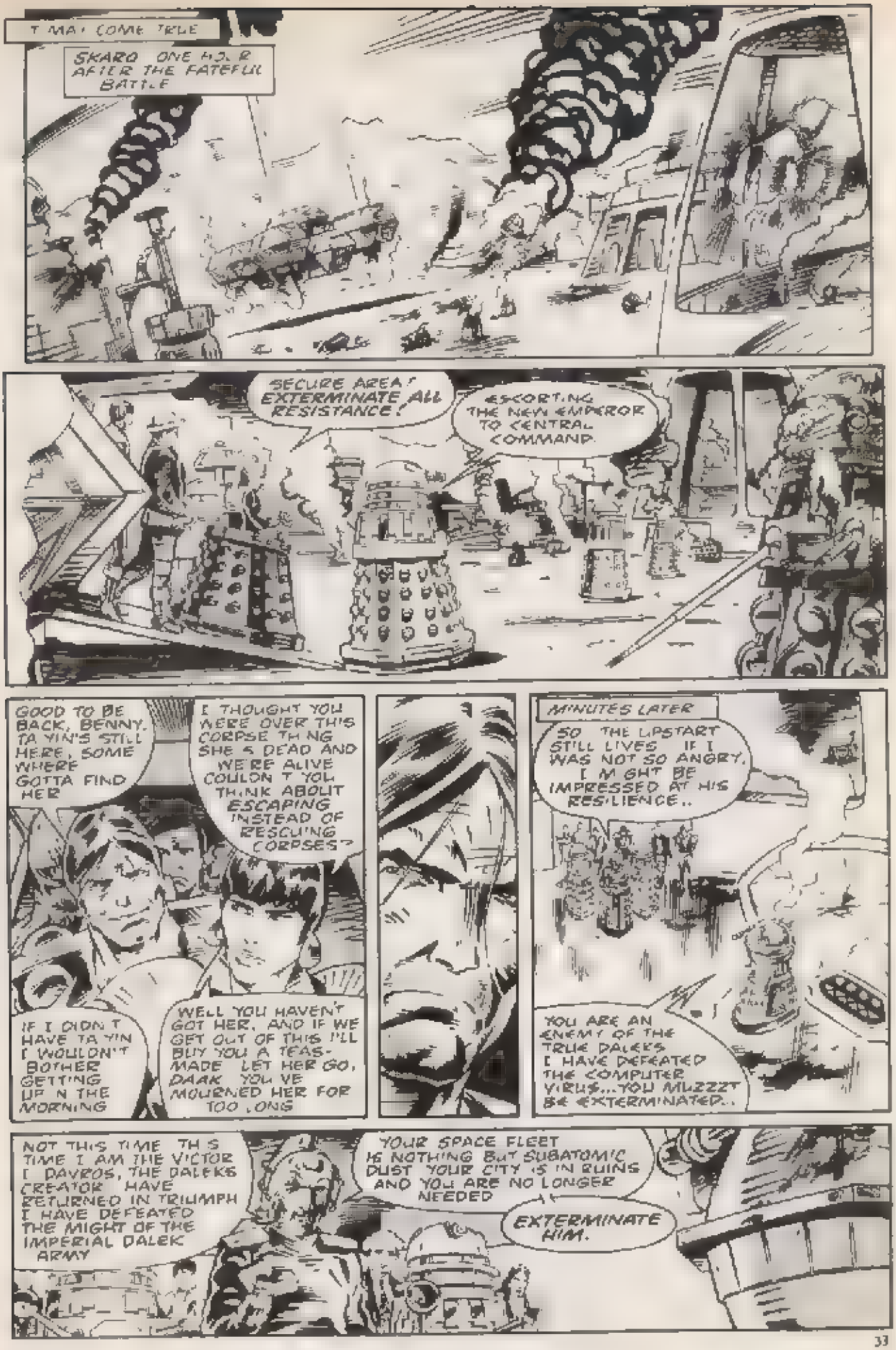
YOU ARE WRONG! THERE'S NOTHING YOU CAN DO TO STOP ME! NOTHING!

... YOU WERE FAR TOO TRUSTING WHEN YOU -- IN YOUR PAST INCARNATION -- FREED ME. DID YOU REALLY BELIEVE I WOULD REPROGRAM MY DALEKS TO CONFORM TO YOUR IDEA OF MORALITY? OF CONSCIENCE?

WELL I HAD HOPED..

ATTACK BEGINNING!

DEFEND SKARO! EXTERMINATE THE -
SKREE BHABOOM!
N DALEK CENTRAL.
EMERGENCY! ALL WEAPONS SYSTEMS DEACTIVATED! COMPUTER VIRUS IN OPERATION!
PREPARE TO MEET THY DOOM
IDENTIFY VIRUS AND DESTROY IT! I MUST HAVE COMMAND! OBEY ME!
ATTACK SUCCESSFUL VIRUS ACTIVATED SKARO CENTRAL COMPUTER ACCESSED..
UNABLE TO COMPLY. VIRUS IDENTIFIED.. RANDOM CODING VARIATIONS NOTED. HAS BECOME PART OF SYSTEM...
DESTROYING VIRUS WILL DESTROY US. ENERGY BUILD UP DEZZZZZZZ
BOOM
THE MOTHERSHIP
IT IS OVER. I HAVE WON PREPARE MY SHUTTLE FOR TRANSFER TO THE PLANET'S SURFACE
ARE YOU NOT EXULTING THAT YOU HAVE LIVED TO SEE THIS MOMENT, DOCTOR?
BE CAREFUL WHAT YOU WISH FOR, DAVROS

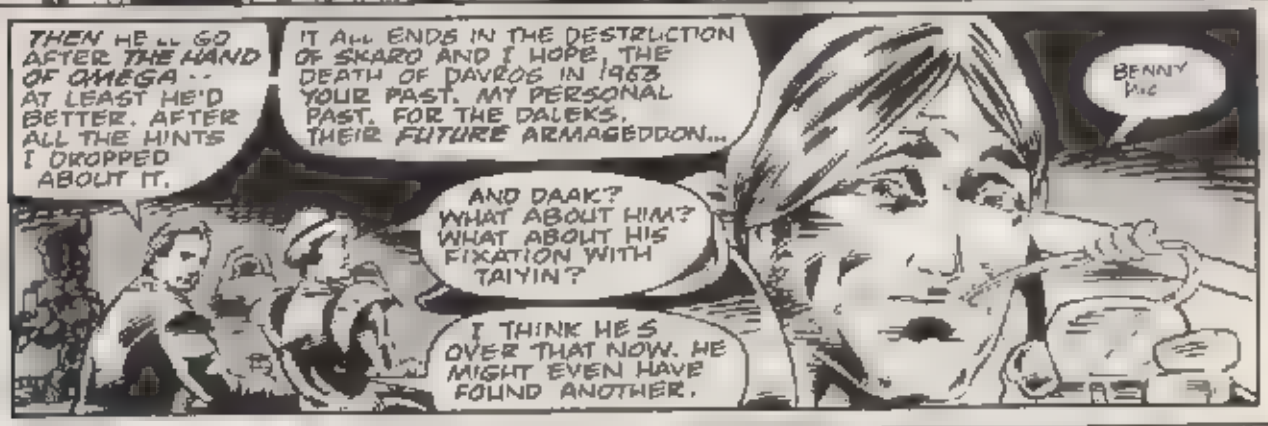

T MAY COME TRUE
SKARO ONE HOUR AFTER THE FATEFUL BATTLE
SECURE AREA! EXTERMINATE ALL RESISTANCE!
ESCORTING THE NEW EMPEROR TO CENTRAL COMMAND.
GOOD TO BE BACK, BENNY. TA YIN'S STILL HERE, SOMEWHERE GOTTA FIND HER
I THOUGHT YOU WERE OVER THIS CORPSE THING SHE'S DEAD AND WE'RE ALIVE COULDN'T YOU THINK ABOUT ESCAPING INSTEAD OF RESCUING CORPSES?
IF I DIDN'T HAVE TA YIN I WOULDN'T BOTHER GETTING UP IN THE MORNING
WELL YOU HAVEN'T GOT HER, AND IF WE GET OUT OF THIS I'LL BUY YOU A TEASMADE LET HER GO, DAAK YOU'VE MOURNED HER FOR TOO LONG
MINUTES LATER
SO THE UPSTART STILL LIVES IF I WAS NOT SO ANGRY, I MIGHT BE IMPRESSED AT HIS RESILIENCE..
YOU ARE AN ENEMY OF THE TRUE DALEKS I HAVE DEFEATED THE COMPUTER VIRUS...YOU MUZZZT BE EXTERMINATED..
NOT THIS TIME THIS TIME I AM THE VICTOR I DAVROS, THE DALEKS CREATOR HAVE RETURNED IN TRIUMPH I HAVE DEFEATED THE MIGHT OF THE IMPERIAL DALEK ARMY
YOUR SPACE FLEET IS NOTHING BUT SUBATOMIC DUST YOUR CITY IS IN RUINS AND YOU ARE NO LONGER NEEDED
EXTERMINATE HIM.

SKREEEEE
THAK KOOOM!
AND NOW FOR YOU DOCTOR, AND YOUR PATHETIC RETINUE
TO TH NK THESE DALEKS FEARED ONE SUCH AS YOU ABSLOM DAAK YOU ARE NOTHING AGAINST MY POWER
I WOULDN T BE SO SURE ABOUT THAT, DAVROS. RIGHT, DAAK?
RIGHT!
SHOULDA CHECKED US OVER MORE CAREFULLY, THREE-EYES--
KRAK!
THE DOC BROKE US OUT OF OUR CHAINS HOURS AGO
REEE
AN NOW IT'S PAYBACK TIME!
SKREEEKOOW
AAAAAAH!

NO! I HAVE WON! YOU CANNOT DO THIS!
BUT I CAN, DAVROS AND I WILL AND I'M AFRAID YOUR CURRENT INCAPACITY ISN'T THE ONLY PROBLEM FOR YOU IN YOUR NEW ROLE AS EMPEROR
YOU SEE, THE VIRUS YOU SO KINDLY RE-ACTIVATED FOR ME SERVES TWO FUNCTIONS USE IT ONCE, AND IT FREEZES THE DALEK SECURITY SYSTEM, AS IT DID WHEN I WAS LAST HERE
USE IT TWICE AND IT SIGNALS THE CENTRAL POWER CORE TO SELF-DESTRUCT
VWORP! VWORP!
THAT'S IT? YOU'RE JUST GOING TO LET HIM LIVE?
I DON'T HAVE A CHOICE, BENNY. YOU SEE ALL I'VE DONE HERE IS SET DAVROS UP FOR EVENTS THAT ARE ALREADY PART OF MY PAST. BUT HIS FUTURE.
WE CAN'T LEAVE YET! WE HAVE TO RESCUE TAIYIN!
NOT THAT OLD CHESTNUT... HOW MANY TIMES DO I HAVE TO TELL YOU? TAIYIN'S DEAD!
LET HER REST DAAK. SHE DESERVES IT. AND SO DO YOU!
NO! WE'VE GOT TO FIND HER! WE--
YOU'RE TALKING IN RIDDLES AGAIN DOCTOR--AND I DON'T LIKE IT
DOCTOR!
YOU GET OUT OF HERE. I'LL HOLD THEM OFF!
NOT THIS TIME DAAK MERCURIUS? HARMA?
PRISONERS ESCAPING! EXTERMINATE! EXTERMINATE!
COME ON, ALL OF YOU--INTO THE TARDIS! THEY'LL BE THROUGH THAT DOOR IN SECONDS!
THRKKOOM!

OOF! YOU HAVEN'T GOT ANY LIGHTER, DAAK!
HARMA-- WHATCHA DOIN'?!
SKREE
HURRY! GET HIM INSSSIDE!
STOP! THE DOCTOR HAS ACTIVATED A BOMB! WE MUST-
VWORP! VWORP!
KA-BOOM!
YOU IAMEBRAINS! I WAS JUST BEGINNING TO ENJOY MYSELF!
ACE WOULD BE IMPRESSED
I'M SURE. LET'S HOPE IT WAS ALL WORTHWHILE.

THE PLANET PARADISE THE EXISTENTIALIST'S BAR LATER.
SO ALL THIS -- DAAK DAVROS THAT DESTRUCTION ON SKARO -- IT WAS ALL A BIT OF STAGE SETTING FOR SOMETHING YOU'VE ALREADY DONE?
SOMETIMES YOU HAVE TO PREPARE FOR FUTURE EVENTS, EVEN ONES YOU'VE ALREADY BEEN INVOLVED IN
COME AGAIN?
SOME YEARS FROM NOW, DAVROS WILL HAVE RE-BUILT SKARO. CREATED A NEW RACE OF DALEKS DECIMATED MOST OF ANY RESISTANCE TO HIS RULE


THEN HE'LL GO AFTER THE HAND OF OMEGA -- AT LEAST HE'D BETTER. AFTER ALL THE HINTS I DROPPED ABOUT IT.
IT ALL ENDS IN THE DESTRUCTION OF SKARO AND I HOPE, THE DEATH OF DAVROS IN 1963 YOUR PAST. MY PERSONAL PAST. FOR THE DALEKS, THEIR FUTURE ARMAGEDDON...
BENNY Yuc
AND DAAK? WHAT ABOUT HIM? WHAT ABOUT HIS FIXATION WITH TAIYIN?
I THINK HE'S OVER THAT NOW. HE MIGHT EVEN HAVE FOUND ANOTHER.

ALL IN ALL, A MOST SATISFYING TURN OF EVENTS - THANK GOODNESS NOW PLEASE EXCUSE ME, THERE'S SOMEBODY I SIMPLY MUST TALK WITH
I HOPE YOU APPRECIATED THAT MATTRESS IN PERIVALE
I ASKED FOR SOMETHING LESS OBVIOUS
TOUGH! I HAVE TO EXTRACT HUMOUR FROM THESE LITTLE STAGE DIRECTIONS OF YOURS SOMEHOW DID IT ALL WORK OUT? IS HIS FATE SEALED?
I DON'T KNOW... PERHAPS IT DOESN'T MATTER THERE WILL ALWAYS BE CREATURES LIKE DAVROS AND THEY MUST BE FOUGHT WHATEVER THEY CALL THEMSELVES

SO WHAT ARE WE TOASTING? ABSENT FRIENDS?
THE FUTURE

SKARO FOUR DAYS AFTER THE FIRST ROUND OF WHAT WILL BECOME A BITTER CIVIL WAR...
I LIVE! IS THE TRIAL OVER? WHAT HAS HAPPENED?
THERE IS NO TRIAL DAVROS.. YOUR MEMORY HAS BEEN DAMAGED. YOU ARE NOW EMPEROR!
REBUILDING OF THE CITY IS ALMOST COMPLETE MUCH DATA HAS BEEN LOST SOME DALEKS RESIST YOUR RULE. THE DOCTOR WAS RESPONSIBLE... THE KA FARAQ GATRI.
YES. HE WRECKED MY OPERATION ON NECROS. BUT I CANNOT RECALL ALL THE DETAILS.
I REMEMBER. THE HAND OF OMEGA. WHAT DOES THAT MEAN?
THE REFERENCE WILL BE FOUND EMPEROR!
EMPEROR.. YES AT LAST
LET THE UNIVERSE BEWARE! THE DOCTOR COULD NOT KILL ME -- I AM INVINCIBLE! I WILL LEAD THE DALEKS INTO A FUTURE WHERE THEY WILL BE MASTERS OF ALL SPACE AND TIME!
I AM EMPEROR OF THE DALEKS! WHEN THE DOCTOR AND I NEXT MEET, LET IT BE A FINAL CONFRONTATION!
NEVER THE END

BACK BEHIND THE SOFA!

After over four years of silence since studio recording ended on *Ghost Light*, the news fans have patiently waited for was officially confirmed to Doctor Who Magazine by the BBC in early June. *Doctor Who* is back in production at last!

BBC Enterprises first broke the news to DWM in Issue 195 when we exclusively reported that plans were afoot for a special drama for release around the Thirtieth Anniversary in November. BBC Video were hoping to eventually get the project off the ground but after several months with no news it looked as if the idea had fallen through.

Then in May this year, BBC Enterprises held a press conference in London (see DWM 201) to announce to the nation's media that 1993 was *Doctor Who*'s Thirtieth Anniversary. The wave of interest this event sparked finally enabled BBC Enterprises to get the go-ahead to resurrect the world's longest-running science-fiction series.

Enter BBC TV – with BBC 1 now under the auspices of *Who*-friendly controller Alan Yentob, they too have added their weight to the project and have confirmed that the programme, rather than just being a video release, will be transmitted at the end of November (but probably not on the actual 23rd November as this will be Budget Day).

So, what form will the first television *Doctor Who* of the Nineties take? It's a ninety plus minute drama, made entirely on location and shot on 16mm film. All five surviving Doctors have been asked to appear, but unlike previous anniversary adventures, *The Three Doctors* (1972/3) and *The Five Doctors* (1983), it seems unlikely that a story will be contrived to bring the five incarnations together. Instead it seems the script will give each Doctor their own storylines, culminating in a grand finale.

The director contracted for the special, which has the working title *The Dark Dimension*, is Graeme Harper. Harper has worked on *Doctor Who* many times before, initially as a production manager and latterly as the director of Eighties classics *The Caves of Androzani* and the recently repeated *Revelation of the Daleks*. Harper is very enthusiastic about the script and told DWM that he was very excited to be working on the project.

The script has been written by long-time *Doctor Who* enthusiast Adrian Rigelsford, whose *Doctor Who – The Monsters* book was published by Virgin last year. Rigelsford previously co-wrote David Banks' *Cybermen* book for Who Dares Publishing. Rigelsford says his story will "put the children in bed and have the adults hiding behind the sofa!"

DWM understands that all the Doctors have shown an interest in the project and a decision from them should have been made by the time the next issue of DWM hits the stands. Other actors reportedly involved in the project include Nicholas Courtney and Sophie Aldred, reprising their roles as the Brigadier and Ace respectively. No other companions are currently in the story mix, but some vintage villains are mooted to be rearing their ugly heads.

The special is a co-production between the BBC TV Drama Department and BBC Enterprises, with BBC Enterprises Senior Producer Penny Mills co-producing the programme alongside a producer from BBC Television.

Every issue of DWM will be the *only* place to discover the latest official facts and news direct from the BBC, as it happens!

As *Doctor Who* tentatively enters its fourth decade, the next generation begins here.

Adrian Rigelsford (left) compares notes with director Graeme Harper at BBC Television Centre. Both are "very excited and honoured" to be working on the project. Photo © Marcus Hearn

Stranger Than Fiction

Photo © ARAB

During shooting for the third *Stranger and Miss Brown* video, Gary Russell asked Colin Baker for some reflections on his various roles and discovered his days as the Doctor aren't necessarily *In Memory Alone*

There was life before *Doctor Who* and Colin Baker is living proof there is life after it. Despite receiving what many considered to be the thin end of the wedge during his time on the show, of all the actors to have played the Doctor Colin has remained possibly the most genuinely enthusiastic about it.

Colin, together with Nicola Bryant who played Peri Brown during his time in the programme, has appeared in three *Stranger and Miss Brown* videos – science fantasy dramas produced and directed by BBC film editor Bill Baggs. Does the motivation to appear in these semi-professional productions come the old enthusiasm for *Doctor Who*? "A Swedish magazine once asked me 'Why are you doing this series, *Dr. Who* [sic]?' said Colin in his inimitable posed arrangement; they offer me work. I do it and at the end of the week they pay me." I said this as a light-hearted gag, although in a sense it's true, but on the front page of the magazine they printed a picture of me with the Queen's head removed and mine substituted. The headline said, *'Money Money Money That's all I'm interested in says actor Colin Baker.* That's not quite true, but it's a job like all the others. I've never been free of work, and I must admit I enjoy working with Bill and I enjoy doing these. Even though it's freezing bloody cold here you forget all that when you're doing it and you see the end result."

Colin is no stranger himself to the world of independent video and television production. "I have a production company now and I'm trying to get various things off the ground with them. We've already done one theatre production and we've just delivered a pitch for a project up in the North East. We're going to see people at various television companies to talk about ideas for a couple of kids' series and music series – all sorts of things. It's got to the point now in this business where you've got to create your own work. As far as my company is concerned I'm probably interested in producing more than anything else."

At the moment Colin is happy to direct but does have aspirations to direct television one day. "My two partners in the business is an ex-BBC producer and director called Martin Fisher. He's done things like *Tomorrow's World* and *Blue Peter*. He knows what he's doing, so it's horses for courses. My other partner George is a composer and musician."

[illegible]

Comparisons with Bill Baggs videos and certain story elements are a point unnoticed by many people – are the actors aware of the similarities between *Doctor Who* and *The Stranger*? "Have in common? He's the Stranger. He's played by me, and the fact I

also played a similar character called the [illegible] incidental folks. And that's all I'm prepared to say on the subject!" He allows himself a knowing smile before adding quietly "We all know the game we're playing."

"I enjoy making these a lot, but in some ways I shouldn't because I feel like I should be insisting on working in a totally professional environment, which this isn't – in the sense that these people don't make films as part of their full-time jobs. However while they're here, they go about it in a very professional way.

"It's a very lean machine – it's camera [illegible] lighting man, make-up girl, costumes, us and everyone gets themselves here on time. We have the odd hiccup, but the end [illegible] extremely cheaply [illegible] the way television is made. And [illegible] that I consider to be of broadcast standard.

"In the old days there was a lot of overmanning [illegible] TV [illegible] And [illegible] financing this project himself [illegible] for love. But most [illegible] they're doing [illegible] themselves [illegible] this.

"[illegible] Briggs has provided us with a very meticulous and detailed script, and the fact he's in it means we can ask him questions [illegible] he knows exactly what he's doing. He's a very talented writer and actor. There's just the three of us in it. Nick, myself and Nicola."

So the series that began with *Summoned by Shadows* and last year's *More [illegible]* is now [illegible] *Memory Lane*.

"It's set further on in the relationship between the Stranger and Miss Brown. [illegible] When it starts neither [illegible] know who each other [illegible] environment and [illegible] memories have been wiped. It seems to be a 1930's railway station. I meet this very bizarre character [illegible] played by Nick Briggs, [illegible] gibberish. [illegible] It's very clever and very [illegible]."

HALF BROTHERS

[illegible] years after his first appearance as the Doctor [illegible] he [illegible] I'm still [illegible] the one who played *Doctor Who* [illegible] the bloke [illegible] *The Brothers* for the other half [illegible] until you [illegible] something else. I'm [illegible] happen this year because I did *The Brothers* from [illegible] to 1976 and

The Two Doctors remains Baker's favourite *Who* story due to the involvement of Patrick Troughton and Frazer Hines. Photo © BBC

Doctor Who from 1983 to 1986.

[illegible] *Doctor Who* [illegible] but [illegible] *Doctor Who* I would [illegible] their new product [illegible] another [illegible]

So if someone says 'can you dress up in your costume' [illegible] and now that because it doesn't [illegible]

"[illegible] great [illegible] conventions, but I [illegible] they understandably get [illegible]

Falling into that great broad belt of "okay" was *Timelash* according to Baker. Photo © BBC

ed when you say 'Well actually, I'd like to change' or a lot of emotion and support that you support yours but if you want me to come to the professional presence then I've got to ask for something." Colin shrugs as it ends. "I always feel a bit guilty about bargaining like that – I'm not a big chappy but I'm afraid that's the way it's got to be."

The Stranger video and the convention circuit haven't been Colin's only contact with the world of *Doctor Who*. He recently recorded the narration for the BBC Video *Doctor Who – The Missing Stories* release *The Macra Terror*. How long was it from the process? "Very quick! John Nathan-Turner gave me the script and I went along and recorded it, basically providing visual reference for the vision bits. I did it all through, and basically just told the tales."

Last autumn Colin also recorded the links for BBC Video's *The Tom Baker Years*, a project similar in format to *The Jon Pertwee Years* tape. The episode remains without a release date, though. "There was some thing going on but I don't know what. They spoke to me about making it, so it would be rather perverse to sit on it. I gather it turned out quite well. It was done down at Longleat. John asked me what clips I would like included so I watched all my stories, with the exception of *Revelation of the Daleks* which Eric Saward wouldn't allow us permission to use. I'd never seen them since their original transmission, so it was a fairly interesting watching process. Some of the ones I'd dismissed as actually not being terribly good, like *Timelash* and *The Twin Dilemma*, actually turned out a lot better than I remembered. I actually quite enjoyed great chunks of *Timelash*. It wasn't that bad."

"I watched them all through from beginning to end and I made notes. Then I zapped through all things I'd made notes about and whittled them down to two or three scenes from each story. I gave these to John to choose from. What we had planned to do was to have me sit down and watch them, and to then talk about it, but unfortunately the amount of recording time we had there at Longleat wasn't long enough, so I had to remember what was in the scenes instead of my notes, so it was a bit less satisfying than I thought it would have been. However John does say the end result is actually good. Ideally I would liked to have watched the tape with me because it does stir up memories seeing it.

"Something I'd like to do at conventions is to sit down and watch an episode with a bunch of people and then talk about it with them. Actually watching an episode triggers all sorts of memories. I've told the same stories at conventions so often now that they're sort of 'locked in' and when I'm 'triggered' at conventions they're the same ones that trot again. There are probably lots of others that I've simply forgotten."

BROAD BELT

Did he find that the stories he remembered fondly didn't come up to scratch? I wouldn't go that far. Some things you remember as being wonderful were actually [illegible] Okay and Maaga and the things you remember as being crap were sometimes better than you thought. Many of it was a great deal better than I thought it was going to be. I was as surprised as anyone and more pleased with it than I thought I would be. Of course all these things were created for one showing and for one showing I think they're all fine. It's only when you watch things over and over again that you start picking holes in story lines and production details."

"I've actually bought a few films on video – I watched them once and might not watch them again for another five years. Even the things I like best, like *Time Probs*, I bought but still haven't watched! I'm giving it a few years before I see it. Don't know why I bought it really."

Are there any of his stories he would particularly like to see released on video? "*The Two Doctors* because it's the longest so I'll probably get more for it. Not really, *The Two Doctors* because it's Pat. The Second Doctor was, as we all now know, my favourite. Patrick Troughton is such a strong memory for me because he was lovely to work with, he was kind, and I was worried that he'd be treating me like a young upstart. We were just two professionals working together. My memories of him are so strong that I'd choose that one for that reason alone."

The next video in *The Stranger and Miss Brown* series is expected to be a special story, uniting Colin with Peter Davison and Sylvester McCoy. "Well, that's the idea. The difference between Bill doing it and the BBC doing it is that the BBC will book a studio and say 'Right, we're doing it at this time,' whereas Bill will say 'When can we all get together and do this?' I've put Bill in touch with Peter, and Sophie Aldred's put him in touch with Sylvester. Bill commissioned a script from Philip Martin but it turned out not to be quite what he was after, so Nick Briggs has written it. Because I know and trust Bill I know the input of two other Doctors will spread the load."

Three Strangers?

"Three Strangers. Wonderful!"

WHO PEOPLE

Of his years involved directly, or indirectly with the programme, I wondered what Colin had felt stayed with him. "People. The people I became friendly with as a result of working on the programme – Nicola, John Nathan-Turner, Nick Courtney and Tony Ainley. All the various production teams and everybody else who is part of *Doctor Who*."

"The thing I liked about doing the programme was that I liked being its pivotal character. This means the way that we worked was, in a sense, dictated by me. Having guested on other programmes, and found it a pleasurable or not experience

Colin Baker's final adventure saw him reunited once again with Tony Selby as Glitz in *The Ultimate Foe*, the final part of *The Trial of a Time Lord*. Photo © BBC

Colin Baker gets to grips with *In Memory Alone* writer Nick Briggs on location earlier this year. Photo © ARAB

because he felt he had nothing more to add. I think he's very brave or very competent, to say he's had enough. I'm sure many viewers, indeed people reading this article would wish there was more *Morse* because it was damn brilliant but he's absolutely right. He wanted to leave on a high. In a sense that was what happened with *The Brothers*, even though none of us knew what was happening. It was a very successful programme, was doing extremely well and they suddenly arbitrarily stopped it. In a way that was quite good because everyone says 'Wasn't *The Brothers* good?' but if it had gone on for another five years and petered out everyone might remember that instead."

[illegible] to the BBC's Thirtieth Anniversary show *Doctor Who* special was [illegible] to be a [illegible] respectively because [illegible] I don't know. [illegible] and weigh it up in terms of what it was. It was a story where [illegible] parts and that [illegible] probably say no. On the other hand it was pitched on my own English [illegible] wanted about saying yes. When [illegible] risk of being boxed into [illegible] this business again it's a very difficult choice to [illegible] I'll probably say yes. I [illegible] Basic working. If it was [illegible] that paid more [illegible] than 20 minutes say yes [illegible] wouldn't say yes because [illegible] to the *Doctor Who* area. I say yes because it was a job I wanted to do."

BUCKINGHAMSHIRE RAILWAY CENTRE STEAM AND SCIENCE FICTION WEEKEND

Relive the golden age of British steam and celebrate thirty years of the world's longest running science fiction series this summer! Quainton Road Station, six miles north of Aylesbury and fifteen miles south of Milton Keynes, is the location of the Buckinghamshire Railway Centre. On Saturday 24th and Sunday 25th July the Centre plays host to the second of its steam and science fiction weekends.

This year the event is dedicated to marking *Doctor Who*'s Thirtieth Anniversary. Daleks, Cybermen and assorted guest monsters will be joining the celebrations in the picturesque surroundings of the station that provided a key location for the 1982 Peter Davison adventure *Black Orchid*. The twenty-five acre site also offers a museum, miniature railway, shops, refreshments and free steam train rides once inside the centre. Quality FM Europe, the event's sponsors, will be running a number of competitions in conjunction with their coverage.

● **DATES** Saturday 24th/Sunday 25th July 11am - 6pm both days. Last admission 5pm

● **ADMISSION** adults £4 kids/OAPs £2.50 adults £3 kids/OAPs £2 with voucher

● **DIRECTIONS** Signposted by brown steam train signs at Waddesden from the A41 and at Whitchurch from the A413. Ample free parking at Quainton and Aylesbury stations. Network SouthEast hourly shuttle service between Aylesbury and Quainton Road Station from 10.15am to 5.15pm inclusive both days. Charge: £2 return adults and £1 children.

● **FURTHER DETAILS** tel: 0296 75450 (recorded message) or 0296 75720

DOCTOR WHO MAGAZINE DISCOUNT VOUCHER

BUCKINGHAMSHIRE RAILWAY CENTRE

ADULTS £3
CHILDREN/OAPs £2

to the nastiest strangers of the season.

The latest and most [illegible] familiar time-traveller [illegible] 'the Stranger'. It [illegible] to Memory Lane [illegible] surreal world populated [illegible] robots and faces from the [illegible] This is the problem [illegible]

time. Pictures in [illegible] his companion Mi[illegible]

[illegible] The [illegible] the [illegible] has companion Miss Brown [illegible] ting similarity to Persephone [illegible]

If had red [illegible] Would she look [illegible]

WARM AND SOOTHING

As all present at Rothley station on 18th January 1993 will testify it was definately the sort of weather the Cryons from *Attack of the Cybermen* would approve of. The cast and crew used many methods to stay warm. Nicola Bryant donned knee-length thermal underwear and Colin Baker adorned himself in a sheepskin coat that would not have looked out of place in Hancock Troughton's wardrobe. Meanwhile Nick Briggs used the patented 'Jake the Peg' method of staying warm, as practiced by artist Rolf Harris during the Sixties. Bill Baggs proved to be impervious to the cold; reaffirming many peoples' suspicions that he is, in fact, an alien.

Despite the fact that everyone was freezing cold there was a lot of laughter. Bill seemed to encourage a relaxed atmosphere, which worked well for his stars. Colin Baker is notorious for his gags and he was enjoyed poking fun at his colleagues and doing something undescribable with a Dougal (not the famous *Magic Roundabout* dog, but actually a furry wind protector for microphones).

The magnificent steam train ('The Clun Castle') featured in the story, was only available for a short period of time. As a result Bill Baggs and his lighting cameraman, Dick Korsa, had to work very hard to get through their extensive shot list. Proving to be the ultimate prop, the steam engine provided many opportunities for Bill and Dick to record some dramatic footage. The train proved to be such a catalyst for inspiration that few could resist the temptation to stand on the footplate and imagine adventures of their own.

NIGHT SHOOT

To make *In Memory Alone* even more difficult to realise, the script demanded a great deal of night shooting. Due to the expense and complexity of this, particularly from a lighting point of view, it is rarely used in traditional television drama, but Bill was up to bull by the horns and succeeded in [illegible] during the opening sequences shot in difficult conditions.

Bill was also able to use filmatic techniques to cut down the requirement for post production. This was particularly relevant for the sequences involving the Drudger, a floating robot guardian. Nick Briggs set Bill and his production team quite a problem when he specified in his script that there should be a floating robot. As the finished video will prove, robots really can fly! I assure you it's not all done with wires – poles actually. Bill used clever camera angles and a few post production effects to ensure an inexpensive but effective way of making the Drudger a flying menace. A more lavishly budgeted production might have opted for easier and more expensive techniques, such as Quantel, but as Bill pointed out, there is simply no excuse for spending money unnecessarily. He feels that too many productions depend upon excessive use of expensive video effects, when careful planning will achieve the same results.

Nick Briggs had a rare opportunity to play a character that he had created. In the process he succeeded in mystifying me. Was he human, or something less than human? After meeting Nick's other persona, Mr Morris, I could not shake the feeling that I had just met the ghost of [illegible] past!

As far as their *In Memory Alone* characters are concerned, they have no memory of each other, but in reality Colin Baker and Nicola Bryant work together [illegible] and Nicola and Colin. Both [illegible] knows how the character would handle a scene. Bill also was [illegible] demonstrated confidence in his stars, allowing them to work through the scenes their own way. Having said, Nicola's performance suggested that Miss Brown is much older and wiser than her *Doctor Who* character Peri, was even allowed to be. Similarly Colin Baker's other persona seems to have mellowed with age. I enjoyed the opening train sequence. He is a lonely heroic insatiable curiosity – in fact a much more relaxed and powerful character than the [illegible] Sixth Doctor.

Lauren Atkinson-Broadbelt

Prelude: SHADOWLORD

Garyl Manten gathered up his kit bag and took one last look around the small service apartment, checking that he had packed everything. Satisfied that all was as it should be, he touched a control on the room's terminal and said: "Activate night Manifestation."

mode computer. Record or redirect all communications as per the usual list. See you in twenty days."

"Goodbye, Master Manten," replied the intelligent voice of the outer pulse with its grammatical mannerisms. "It has been a pleasure."

The door automatically closed and locked behind him as he stepped out onto the third floor landing of the apartment block. The lift tube beckoned but he took the stairs by habit, a morning jog coming on automatically as he started down them, washing out the view of the night lit city from the landing window. Over the skyline the brighter stars twinkled unwinkingly in the clear air. It was nearly midnight but he did not mind the lateness of the hour. Night seemed an appropriate time to set out, considering his destination... besides, the travel tubes would be less busy.

As he stepped off the second floor landing, all the stair well lights blanked out at once, plunging him into semi-darkness.

He teetered at the top of the flight, snatching at the hand rail, fighting for balance... and an immaterial force seemed to press at his back, thrusting him out into the gloomy void over the stairs which rushed up to meet him with unreasonable speed.

Recovering in hospital the next day, the doctor responded to Garyl's protests with professional intransigence. He was sorry that he would miss the ship's proving flight, but did he not realise what a serious fall he had taken? True, the broken bones were easily repaired, but there was some spinal damage that would need regeneration. With luck, Garyl might be up in time to welcome his ship *back*.

He was restless that night, knowing the *Broadsword* would depart without him. He cursed the faulty lighting circuit that had failed him and the service engineers who could find no reason for the failure. When he finally managed to sleep he was troubled by a recurring image: a dark figure wearing night-sight goggles and carrying... a force pistol? Could his subconscious mind still be convinced that the memory of accident had wiped from his conscious mind? Perhaps it had *not* been an accident. No. The idea was ridiculous. He was just trying to shift the blame from chance and his own carelessness. He hadn't actually been assaulted by others. Besides, what good did putting him in hospital do for them?

"Weapons Tec First Class, Tom Parson reporting for duty." She handed over her transfer documents to the duty officer and waited patiently while he made an ID scan.

"It'll just take a moment to check these through, Lieutenant," he said, starting to tap away at the lectern terminal that symbolically guarded the mouth of the boarding tube. She walked a few steps away and dropped her kit bag at the end of the observation window.

Against the slowly drifting background of stars the *Broadsword* hung like a great sable egg speared by the skystation's docking arms. Tom cast a professional eye over the rings of blister pods that broke the smooth lines of the warship's skin, encircling its nose and mid-section and clustering thick about its nose. Force field nodes, missile tubes, energy projectors, all her domain.

Two of the ship's flight bay hatches were open, shielded by glowing air-curtains. As she watched, a flight of shuttles glided up to one of the hatches.

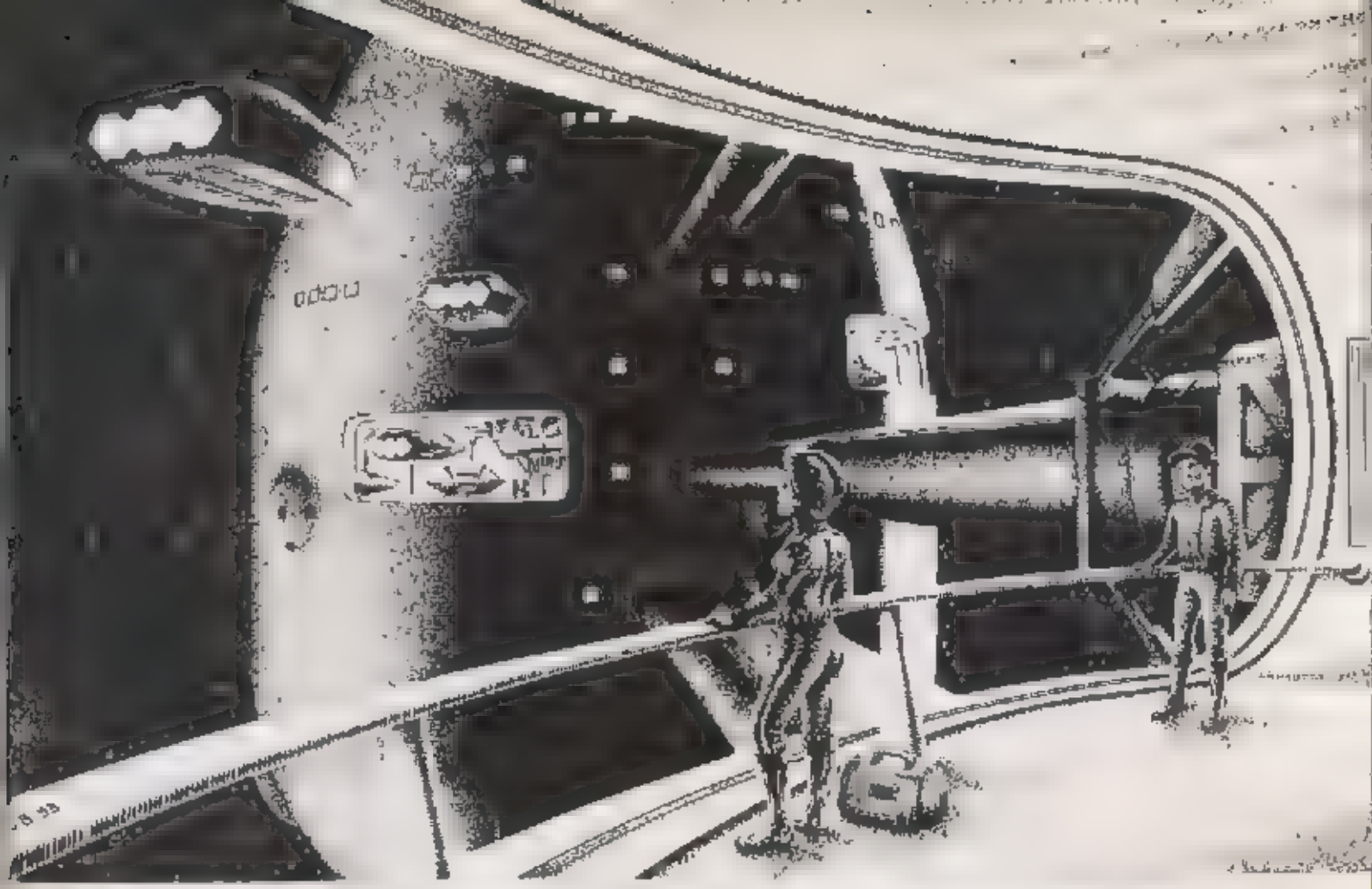
For a moment... she seemed to lose herself in the scene before her. Was it because she sensed there was someone sharing the view? Turning slightly, she saw it was a man of athletic build with [illegible] and dark black hair, [illegible] a pilot's wings [illegible] of a *Broadsword* flight lieutenant.

He said quietly: "Quite a sight isn't it?" The [illegible] gently.

"Do you mean the general notion of a star ship preparing to head out into the big night for the final frontier, or the *Broadsword* in particular?" she replied.

She grinned back at him. "Both, probably. Either way, it's still something."

He held out his hand. "Nicholas Corr," he



[illegible] looking at her uniform [illegible] placement of Maiden [illegible]

[illegible] Mr Lucky break, I guess," she drawled in her [illegible] sorry – no pun intended – to see you all."

"Not specially [illegible] we all still getting to know each other. High proportion of first timers on board, I believe. Reminds me a bit of ship needs a [illegible] one not to set us on our ears."

Lon chuckled. "Keep going on like that and I'll see like a grizzled old veteran."

"Oh, I see. What was your last?"

"A tour on *Invictus*."

I would have thought that would have been enough to keep you busy. What put us for the transfer? [illegible] sorry, I'm prying."

Nothing to hide. The *Adamantine* is a fine ship and I was happy to serve on her but when I heard about the *Avenger* [illegible] for a moment she hesitated, suddenly aware of her own [illegible] was as strong but her voice was [illegible] she seemed to remember Captain Cort [illegible] agreeing with her reasons when he approved her request. Then her doubt was gone and she smiled and smoothly continued, "I thought it was a chance to work on a wider range of weapons systems than [illegible] the *Adamantine*."

"But I think we can promise you," said Cort positively.

"You're [illegible] through new [illegible] Lieutenant Land [illegible] said the boarding officer [illegible] her ship's pass and [illegible] badge that [illegible] matter. Welcome aboard."

Cort walked beside Lon as the guide [illegible] Lon thought was a hint of shyness. "I'll be happy to [illegible] know we could offer you [illegible] if you like."

She thought [illegible] reserve in her appearance. "Thanks [illegible] I'll take you up on that. But I think I'd better report to Commander Ross first, don't you?"

He smiled ruefully. "Sure. Admiral on deck now, then I'll know where he is and can [illegible] communication [illegible]." She passed through the [illegible] have seen into the *Beaumont* and he felt [illegible] was [illegible] Cort chuckled. "I'd better [illegible] Lieutenant. She wants the *Avenger* to have the [illegible] in the fleet. Now, after precisely [illegible]."

That [illegible] and [illegible] quickly. "Our doctor [illegible] the *Adamant* [illegible] full checkup before [illegible]." Her expression [illegible] and [illegible] seeming a little surprised by her own reactions.

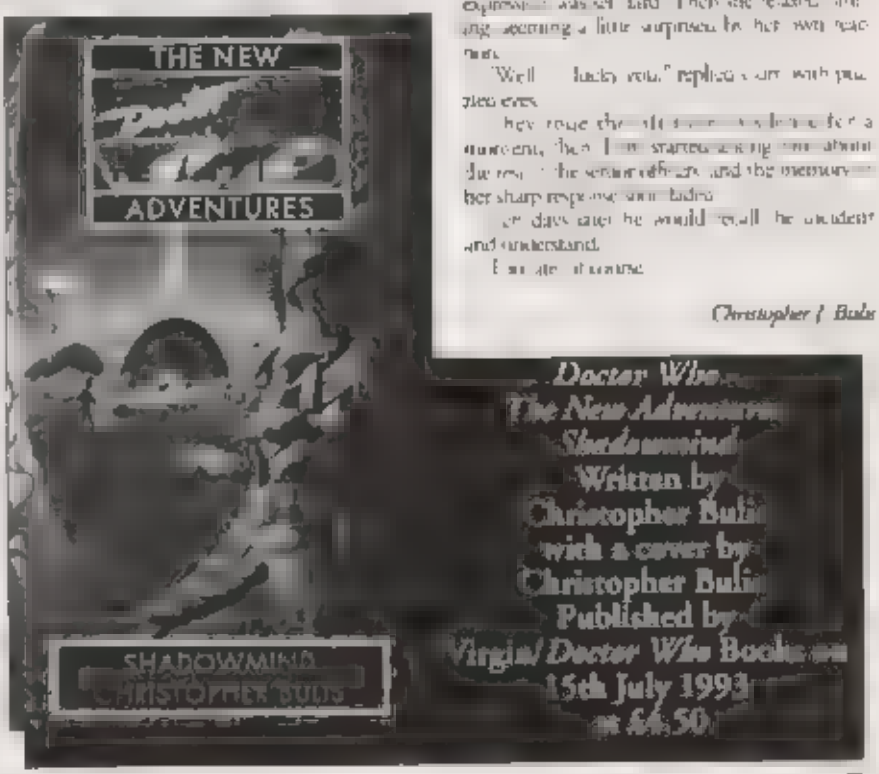
"Well [illegible] lucky you," replied Cort with [illegible] eyes.

They rouse the [illegible] for a moment, then [illegible] about the rest [illegible] and the memory [illegible] her sharp response [illegible].

A few days later he would recall her decision and understand.

[illegible]

Christopher J. Bulis



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SHELF LIFE

Craig Hinton re-enters the mysterious world of Daleks, Daleks and more Daleks as various companies launch *The Power of the Daleks* at an unsuspecting public!

Whether by coincidence or design, the summer of 1993 seems dominated by a single story: *The Power of the Daleks*. Within the space of a few short months, you'll be able to lay your grubby little protuberances on no less than three different versions of this 1966 story. The summer of the Daleks is upon us.

Sadly, *The Power of the Daleks* is still one of the casualties of the terrible archive purge of the mid-Seventies, with only a short clip of the Daleks remaining (courtesy of good old *Blue Peter*). But does the story justify three formats, or is it a case of [illegible]?

The importance of *The Power of the Daleks* is obvious. Apart from the fact that it's a Dalek story (and is written by someone who really understands how to use them), it introduced a mystified public to the idea that the lead actor could change. Although the word 'regeneration' would still remain unused for another three years, the process of 'change and renewal' that would sustain *Doctor Who* for nearly three decades began here.

In their previous four appearances, we had seen the Daleks develop from embittered mutants, trapped in their metal city (*The Daleks*), through a period of ruthless colonisation and planetary pillage (*The Dalek Invasion of Earth*) until they became an 'evil empire' of master tacticians, manipulating whole galaxies to serve their ends (*The Daleks' Master Plan*). *The Power of the Daleks* deviates from this development in look and feel; it seems to owe more to *The Daleks* than anything else.

ANTISTATIC SUCKERS

Many years before the story starts, a Dalek spaceship crashed on the rather hostile planet Vulcan, a nightmare of mercury swamps. With their energy low, they entered a period of suspended animation which is broken by the arrival of colonists from Earth. Very soon after colonisation begins (and Vulcan hardly seems the best sort of planet to colonise, given the toxic nature of mercury), the colony's chief scientist, Lesterson, discovers the buried spaceship – and the dormant Daleks. Having never seen a Dalek, Lesterson quite naturally decides to get them working again, so he can use them as a slave force in the colonisation of Vulcan. But the rebel forces (do all colonies have rebel forces?) think that the Daleks will make excellent shock troops in their forthcoming takeover bid. Enter the newly regenerated Doctor, posing as an Examiner from Earth. Distrusted by his companions, Ben and Polly, the Doctor realises that he is going to have trouble convincing the authorities that the Daleks are far from the obedient slaves that they think they are. And when the Daleks get their suckers on the static electricity that they need – the power of the Daleks – all hell breaks loose on Vulcan.

The Power of the Daleks is a fun story, but I don't really think it deserves the classic status bestowed upon it. Rather like *The Tomb of the Cybermen*, I think it's an example of 'the Emperor's new clothes' syndrome: the very first Troughton story, with Daleks, written by the ever-impressive David Whitaker, so it must be good. And it certainly doesn't justify a near-simultaneous release as a novelisation, a script book, and an audio tape. Anyway, having discussed the subject matter, what can you say about these three versions?

The novelisation of *The Power of the Daleks* is the first television adaptation for nearly three years, and to distinguish it from the ongoing series of reprints and the *New Adventures* novels, Virgin have given both this one and next month's *The Evil of the Daleks* very striking black and gold covers, beautifully illustrated by Alastair Pearson. But what of the contents?

I will confess that John Peel is not my favourite author. It's not something I can put my finger on – without a doubt, he's a very competent writer – but his novels seem to lack a certain something, the spark that really sets off a book. Of course, with source material of such a high standard, it would be very difficult to botch up a book like this, but Peel has definitely thrown a few spanners into the works.

To start with, there is a continuity-bound prologue [illegible] nothing to the plot. [illegible] Wotan (from *Remembrance of the Daleks*), Sarah Jane [illegible] the prologue is a fanboy's dream. I can see [illegible] *The Tenth Planet* and [illegible] regeneration, into this story, but he is also making the disturbing suggestion that mankind reached the stars – and hence Vulcan – by means of purloined Cyber-technology. Excuse me, but didn't that all blow up when Mondas went west? Then again, with [illegible] novel *Iceberg* on its way, featuring the survivors of the Mondasian invasion force, perhaps we shouldn't be too critical.

UNCONVINCING

There are other additions to the book that jar. In Lane and Mortimore's *New Adventures* novel *Lucifer Rising*, IMC are the villains of the piece, ruthless exploiters of planets and people. And, back in *The Power of the Daleks*, who are the ruthless exploiters of Vulcan and its human inhabitants? Yep, you've guessed it. There seems absolutely no need for this. IMC add nothing to the plot, apart from equipping away the ancient equipment that the colonists are forced to use.

On the positive side, the first three chapters are [illegible] Doctor's thoughts as he regenerates, [illegible] bodily renewal is excruciatingly painful. Thankfully, there are no mentions of Rassilon's nano-technology that Peel proposed in his *Gallifrey Chronicles*. [illegible]

Sadly, the book peaks at this point. [illegible] and the characterisations of the colonists dull and [illegible] the three-dimensional portrayal [illegible] those regulars [illegible] the spirit of Troughton's Doctor, and through him we get an idea of how impotent he feels, unable to convince the colonists of the Daleks' true evil. But the scene that should be impressive – Lesterson's realisa-

tion that he has unwittingly created a new race of Daleks – has about as much impact as the test card.

All in all, the novelisation of *The Power of the Daleks* is acceptable, but disappointing. Maybe I've got used to the non-episodic format of the *New Adventures* novels. Let's hope that *The Evil of the Daleks*, probably David Whitaker's finest story, is rather more impressive when given the Peel treatment.

On to Titan's latest script book. Yes, what else but . . . *The Power of the Daleks*. I really don't know what to say about this one. I'm not a fan of script books, unless they give us a previously unpublished story like *The Masters of Luxor*, or reveal hitherto unknown information. But there really doesn't seem to be an awful lot about *The Power of the Daleks* that isn't known. The technical notes in the preface added very little to my enjoyment of the story, and I find reading a dry script a dull experience at the best of times. This book only seems to serve two purposes: as a must-have for completists, or as a way of seeing what John Peel changed in his novelisation. Especially since a fan magazine published a photonovel of *The Power of the Daleks* a couple of years ago, marrying the script to a full set of photographs from the story, courtesy of director Christopher Barry. In my opinion, that photonovel is a much better bet than this script book.

In a month or two, I'll look at the BBC Audio release of this story. In the absence of the video, I get the feeling that the tape might be the best of the bunch.

HEAD SHAKING

Right, off to video land for our next victim, the recently recoloured *Doctor Who and the Silurians* by Malcolm Hulke. Yes, that *is* what it's called! – a unique occurrence in the programme's history.

When I first heard that this one was to be recoloured, my initial reaction was 'why?' Vague memories of the story left me feeling that it was an over-complicated seven-parter, with unconvincing monsters and lots of silly pseudo-science. Having watched it again, what do I think now?

Doctor Who and the Silurians is absolutely magnificent. The plot is complex, it's true, but the story is seven episodes long and needs every last twist and turn. An experimental atomic reactor, buried in the Derbyshire caves, is being plagued by unexplained power losses. And to make matters worse, incidents of mental illness are becoming rife amongst the personnel. UNIT is called in, with the Doctor in tow. When the Doctor discovers that the caves house the vast hibernacula of the Silurians, the rulers of Earth sixty-five million years ago (before Adric dropped in on them), the fun starts.

The Silurians (totally inaccurate name), beings just as aggressive, selfish and generally flawed as the mammalian race that supplanted them, want the Earth back. The Doctor tries to mediate with one of the more rational Silurians (but then again, so was Malcolm Hulke's other suggestion, Eocenes), but the latter gets bumped off by the nasty Silurian (to be honest, I prefer Paul Cornell's name for them in his *New Adventures* book *Love and War*: Earth Reptiles), who then gives Geoffrey Palmer bubonic plague. Which he most generously spreads across London. And we still haven't reached Episode 7!

The acting is excellent, from Peter Miles' Doctor Lawrence (shades of Nyder), through to Fulton Mackay's well-meaning Doctor Quinn, taking in Paul Darrow and Norman Jones along the way. And for once, both Pertwee's Doctor and Caroline John's Liz Shaw are actually convincing as scientists.

The special effects – apart from the sad lead dinosaur – are outstanding, simply by being so . . . simple, with judicious use of lighting and smoke. All little things that add up, with the result that this particular story hasn't aged: still respectable after twenty-three years.

What of the Silurians? Well, they were obviously a hit, since John Nathan-Turner resurrected them for *Warriors of the Deep* thirteen years later. And I wish he hadn't. They really are one of the most convincing races ever to appear in the series. They have personalities and motives, and the fact that are only seen in shadow for the first few episodes makes their eventual appearance that much more striking. But please disregard their silly head-shaking when they activate their third eye.

Tim Combe's direction is superb, from his Silurian's-eye-view work early on, right through to the chilling scenes of people dying of plague at Waterloo Station. The tension in the last episode, as the cyclotron overloads, is palpable.

Doctor Who and the Silurians is a taut, exciting story that is well worth nearly three hours of your time. Just ignore the dinosaur!

Anyway, that's that for this month. In August, I hope to look at Nigel Robinson's *New Adventures*, *Birthright*, John Peel's *The Evil of the Daleks*, and the video release of *The Curse of Peladon*, as well as a couple of releases from Silva Screen Records. See you next month!

Doctor Who and the Silurians **is released on BBC Video this month. We have *FIVE* copies of the cassette to give away in this *FREE* competition, courtesy of BBC Video. Just put your answers to the questions below on a postcard or the back of a sealed envelope and send it off to: Reptile Relic, *Doctor Who Magazine*, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX.**

Entries should reach us by 15th September 1993. Usual Marvel competition rules apply and multiple entries will be fed to Terry the Tyrannosaur!

1: Name one other *Doctor Who* story written by Malcolm Hulke?

.....

2: Which other *Doctor Who* story does Paul Darrow (Captain Hawkins) appear in?

.....

3: Name one other *Doctor Who* story directed by Tim Combe:

.....

Name: .....

Address: .....

.....

.....**Date of Birth:** .....

BACK ISSUES

Marvel are now able to offer a limited number of *Doctor Who* back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to Doctor Who Magazine Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM 151 Graham Williams on *The Nightmare Fair*. The Fall Guys (stunt work) Part 2; South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Abnett and Millican.

DWM 155 David Banks on *The Ultimate Adventure* plus interview with Ian Hogg. Strip: *Nemesis of the Daleks: 4* by Starkings, Tomlinson and Sullivan.

DWM 157 *The Web Planet* Archive; interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Abnett and Ridgway.

DWM 158 Interviews with Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2*.

DWM 159 Season Twenty-Six Guide *(Battlefield* and *Ghost Light)* plus South East Location Guide. Strip: *Train-Flight: 1* featuring Sarah Jane-Smith, by Dorkin, Brand and Ridgway.

DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive 1; *The Two Doctors* recording feature; Strip: *Fellow Travel-ers: 1* by Cartmel and Ranson.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive 2; and Foreign Locations Guide. Strip: *Fellow Travellers: 2*.

DWM 166 Nicola Bryant interview; Behind-the-scenes on *Mawdryn Undead*, Derrick Sherwin on UNIT and his era as producer. Strip: *Fellow Travellers* 3.

DWM 167 Merchandise special; free flexi-disc. Interviews with director Waris Hussein and Peter Darvill-Evans. Special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Farmer plus the first part of proposed *Doctor Who* newspaper strip.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature, interviews with Wendy Padbury and Tomek Bork. Strip: *The Mark of Mandrogora: 3* by Abnett and Sullivan.

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle, designer Barry Newbery, Janet Fielding and John Nathan-Turner. Strip: *Mark of Mandragora: 4*.

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 174 Free Davison poster; TARDIS special - TARDIS journeys listing, console schematics, interview material on its original design, *The Three Doctors* Nostalgia and *The Chameleon Factor* strip by Cornell, Sullivan and Farmer.

DWM 175 Virgin's *New Adventures* previewed with an extract from *Genesys* introduced by John Peel, illustrated by Paul Vyse. Interviews with James Ellis and Louise Jameson. Strip: *The Good Soldier: 1* by Cartmel, Collins and Pini.

DWM 176 Your views on the show, its merchandising and future! Plus a full Target books listing. Brief Encounter - *Mistaken Identity* - by Russell and Keable. Strip: *The Good Soldier: 2*

DWM 177 *The Visitation* Nostalgia; *Radio Times* - the Tom Baker Years; interview with Peter Ling. Strip: *The Good Soldier: 3*.

DWM 178 *Slipback* archive and recording feature. Sophie Aldred on *Ghost Light*. Interviews with Mary Tamm and *The New Adventures* novelists Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - both illustrated by Vyse. Strip: *The Good Soldier: 4*

DWM 184 Free Postcards. *Delta and the Bannermen* archive, rare stills from *The Tomb of the Cybermen*. New Hartnell fiction by John Lucarotti. Interviews with Graeme Harper and Morgan Deare. Strips: *Business As Usual* by Moore and Lloyd plus *The Daleks: 5*.

DWM 186 Free Postcards. *Enlightenment* archive, with feature by director Fiona Cumming; full details on *Resistance Is Useless*, plus interview with the director. Interview: Tony Caunter; Brief Encounter: *Cathedral Heart* by Cornell and Hudd; strips: *The Grief: 2* by Abnett and Danks and plus *The Daleks 8*.

DWM 187 Free Postcards. Anneke Wills interview. *The Deadly Assassin* archive; interviews with Mitch Mitchell, Donald Hewlett, Tim Piggott-Smith and Bernard Holley; Brief Encounter: *A Romantic Evening* by Fowles and Griffin; Strips: *The Grief 3* plus *The Daleks 9*

DWM 188 Free Postcards. Interviews with directors Graeme Harper and Michael Leeson-Smith; *Revelation of the Daleks* archive; Brief Encounter *The Useful Pile* by Orman and Lambert; Strips: *Ravens: 1* by Cartmel, Williamson and Smith, plus *The Daleks 10*.

DWM 189. Free Postcards.The making of *Shada* with Douglas Adams, Pennant Roberts and Tom Baker. Interview with Rona Munro. Cybermen - the ultimate monsters? Brief Encounter *Time, Love and TARDIS* by Platt and Vyse. Strip: *Ravens: 2* plus *The Daleks 11* and *12*.

DWM 190:Wraparound cover. *Ghost Light* archived. Ian Scoones, Sharon Duce, Frank Windsor and Michael Cochrane interviewed. Brief Encounter: *A Visit to the Cinema* by Bishop and Lambert; Strip: *Ravens: 3* plus *The Daleks 13*.

DWM 191: Free Cybermen poster. Archive on *The Leisure Hive*, plus interview with Lovett Bickford. Interview with Sixties story editor Donald Tosh. Brief Encounter: *Reunion* by Carroll and Molyneux; plus strip *Memorial* by Gray and Ridgway. *The Daleks 14*.

DWM 192: Free Sea Devil Poster. Archive on *The Sea Devils* plus retrospective on Malcolm Hulke. Interviews with Donald Tosh and Ian Scoones. Brief Encounter: *Games* by Warwick Gray plus strip: Strip: *Cat Litter* by Platt and Ridgway. Plus *The Daleks 15*

DWM 193: Free Santaran poster. Archive on *The Android Invasion*. Interviews with Roy Castle and Brian Hodgson. Brief Encounter: *Toy* by Varney and Lambert, plus strip *Pureblood 1* by Abnett and Andrew. Plus *The Daleks 16* & *17*.

SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

SUMMER 1991

Full location listings feature. The making of *Silver Nemesis* by Sophie Aldred and *Delta and the Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Cornell, Frank and Baskerville.

WINTER 1991

UNIT EXPOSED! Free poster. The making of the UNIT stories and features by Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney . Strip: *The Man in the Ion Mask* by Abnett and Williamson. *Brief Encounter* by Colin Baker.

HOLIDAY 1992

WHO IS SARAH JANE SMITH? Free poster. Interview with Elisabeth Sladen plus biography of Sarah. Archives on *The Hand of Fear* and *K9 and Company*. Strip: *City of Devils* by Russell and Danks. *Brief Encounters* by Tucker, Perry and Cockburn; Bishop and Hudd and a special story by Nicholas Courtney, illustrated by Paul Vyse.

SPECIAL PROJECTS

Please note the different mail order prices for the specials below.

VOYAGER GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. UK £6.00, £8.00 overseas orders.

ABSLOM DAAK - DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sullivan. The complete Abslom Daak story to date with additional text story and Kill Wagon and Dalek Death Wheel blueprints. UK £7.00, £9.00 overseas.

After Image

So for McCoy it was *Battlefield*. BBC2 could easily have shown *Remembrance of the Daleks* or one of the Seventh Doctor's other worthy stories. However they chose the simple actioner which many felt was immediately outshone by *Ghost Light*. Much water has gone under the bridge since the story was first shown in 1989. Hindsight has benefitted *Doctor Who* fans who now see the story as the beginning of the last televised season for years, the lowest-rated *Doctor Who* story of all time and quite simply not very good. For the general public, the intervening four years has diminished the topical humour in the Doctor carefully examining his drinking water but little else.

Seeing as *Doctor Who* has borrowed heavily from most of the popular forms of science-fiction and fantasy it was inevitable they'd get round to sword and sorcery. Ben Aaronovitch's *Battlefield*, while not up to his previous season-opener *Remembrance of the Daleks*, re-told the end of the Arthurian legend in a simplistic way which left plenty of room for action and character.

Unfortunately some of that action included the helicopter that landed, hovered about a bit and finally took off in Episode One. How much of the programme's meagre budget was spent on what appeared to be a heavily featured yet unnecessary prop? Although it apparently came on the cheap from the army for a few days, the whole exercise looks a bit silly now. Fandom's rumours at the time had it that the Brigadier's long goodbye and protracted helicopter ride were a prelude to his death in Episode Two's crash. Watching it again knowing he'll survive makes the first episode seem overlong, but once the plot gets going things improve rapidly.

Sylvester McCoy is his usual excellent self, portraying the Doctor who for once *doesn't* know everything that's going on. When Aaronovitch suggests that he may have set up the whole scenario in the future it's a plot device he has to keep explaining every time to the audience's increasing confusion and annoyance. Sophie Aldred's Ace has relatively little to do, especially in comparison with the subsequent three stories which were all built around her. Of the guest stars, James Ellis features well in a part far removed from his usual Irish dreck while Jean Marsh is brilliantly understated as Morgaine – a role that could easily have been acted as an overplayed Rani. Mention should also be made of Mark Aston who takes the trouble to lip-synch his overdubbed lines beneath superbly convincing make-up as The Destroyer, one of the best of the recent *Doctor Who* monsters. Angela Bruce handles the tender Ancelyn scenes as effectively as dominating as Bambera, the new Brigadier.

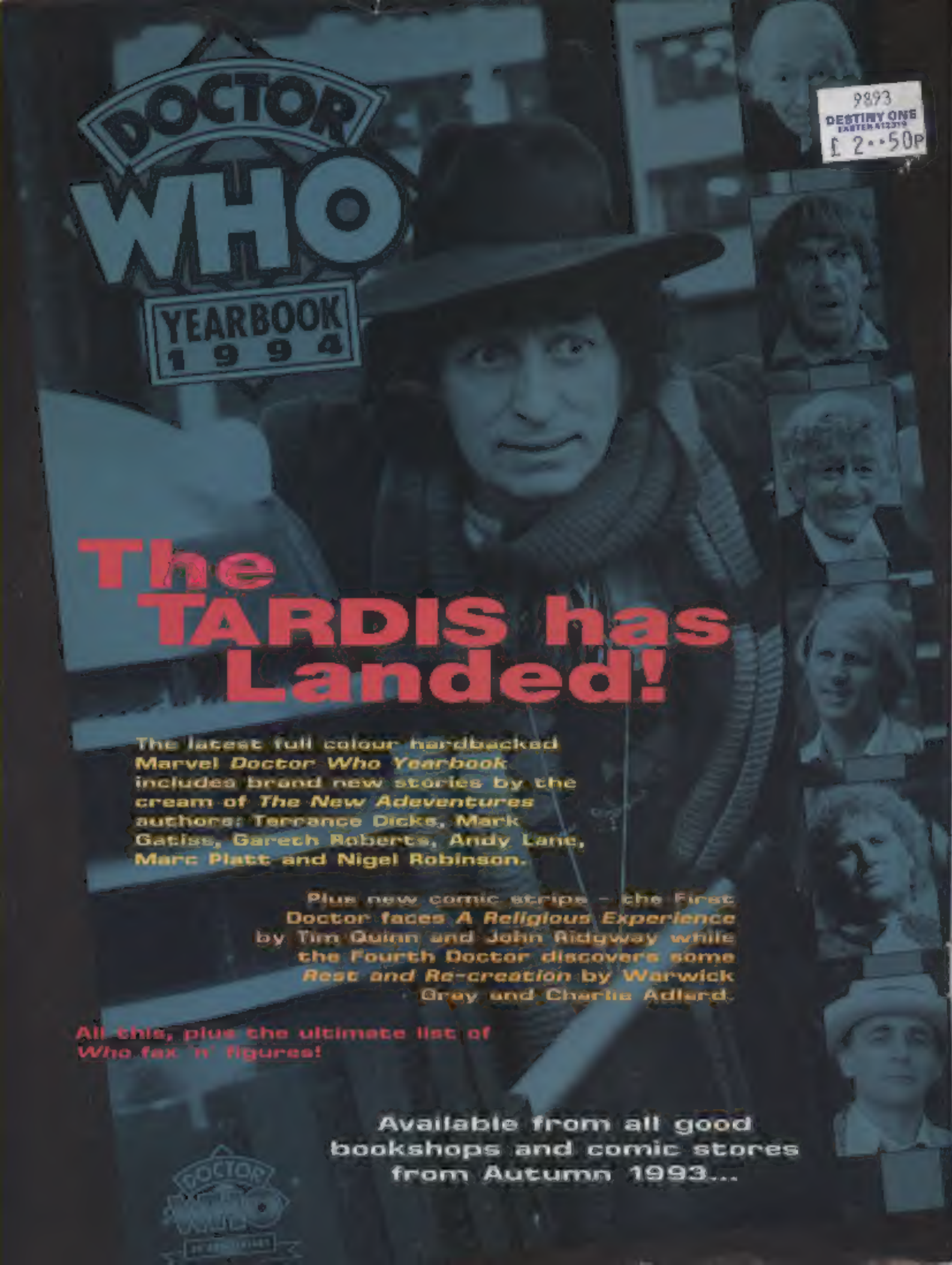
But it's the old Brigadier who really stands out. In *Battlefield*, Nicholas Courtney's Alistair Lethbridge-Stewart comes off much better than he did in his previous appearance in *Mawdryn Undead*. Courtney at last has a script intended for his character who, free of his old amnesia, is allowed to be himself. He stands aside of the action and comments on it and the Doctor in the only way he can. Every scene is an understated gem, his first meeting with the Doctor and his reaction to the new Brigadier particularly memorable. On first viewing I was glad the Brigadier, surely one of the most popular characters in the show, didn't die. With the show's future still a mystery I'm now not so sure. But what a jolt the unthinkable would have been...

The battle scenes were well handled and exciting, a difficult job when you think how easy it could have been for director Michael Kerrigan to give us a few tin men crossing swords in the middle of a forest. Taking the camera into the centre of the action really works. Similarly the atmospheric scenes like Mordred's summoning of Morgaine in the space ship are excellent, and ironically more exciting that anything in the big-budget film *Willow* which featured Jean Marsh in a similar role and a similar scene.

So for McCoy it was *Battlefield*. A straightforward tale at odds with the more convoluted stories that followed. Definitely not a classic. Far from the best McCoy. But four episodes of colourful adventure, fast pace and good character with a few laughs. *Doctor Who* has been a hell of a lot worse.

And they brought back Bessie too.

David Hanks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